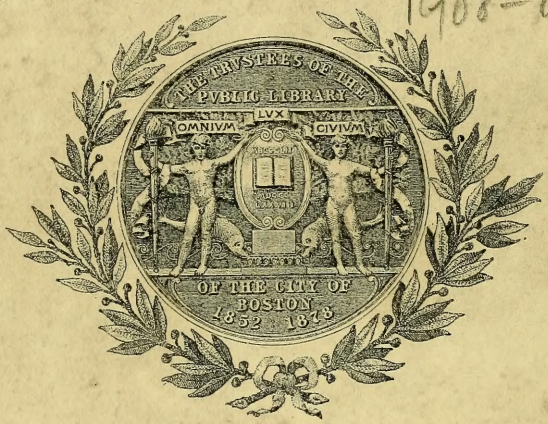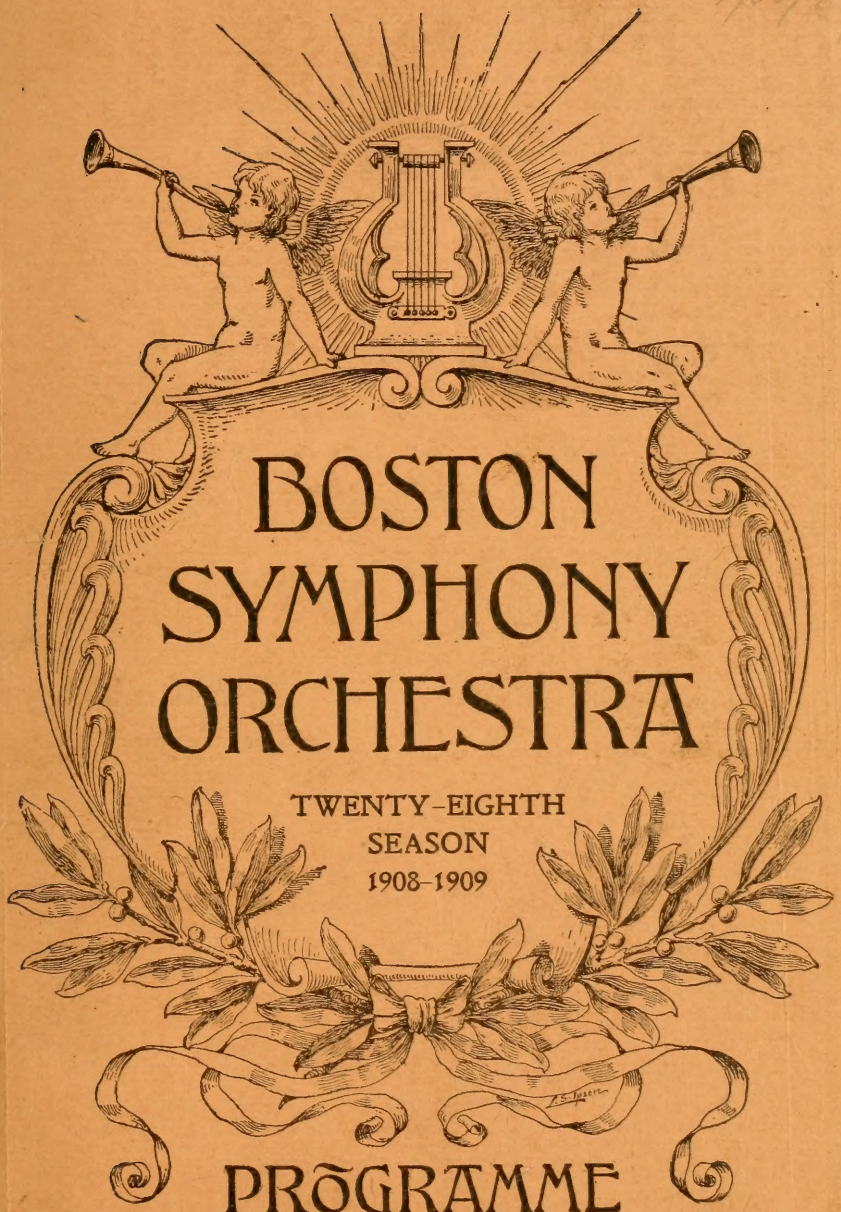
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SATURDAY EVENING, OCTOBER 10

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SATURDAY EVENING, OCTOBER 10, at 8 o'clock.

PROGRAMME.

Beethoven . . . . . Overture, "Leonora" No. 3, Op. 72

Brahms . . . . . Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

Richard Strauss . Love Scene from the Opera, "Feuersnot," Op. 50

Wagner . . . . . Overture to "Tannhäuser"

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Overture to "Leonora" No. 3, Op. 72.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptman, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen. Miss Berkiel, Beutler,† Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807,

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

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The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine

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of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative

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counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord

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of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture wns then "presented by C. C. Perkins, Esq."

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Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) state that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761. he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Etienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was

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dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; but he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan, 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

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Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

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SYMPHONY IN C MINOR, NO. 1, OP. 68 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

***

Just when Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich * an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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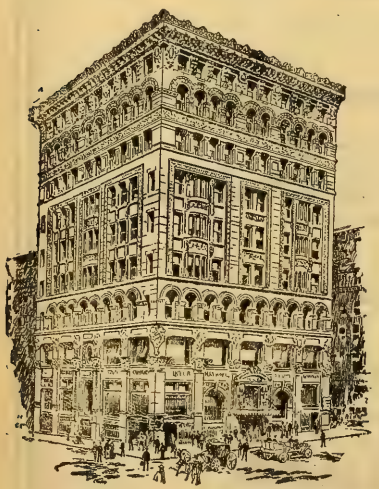
that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were

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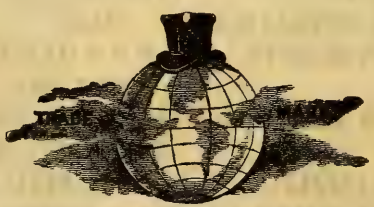
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allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School, led by Joachim.

It is said that the listeners at Munich were the least appreciative;



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those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

***

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'erdusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

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Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

***

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing

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of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral

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nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

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Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate

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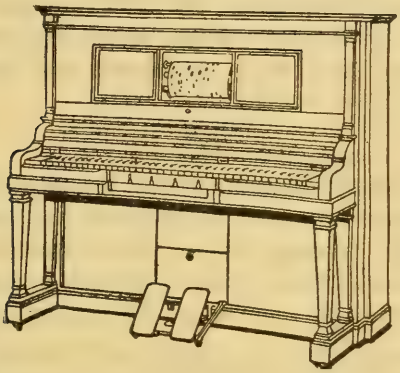
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figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

***

Commentators* have written singular "explanations" of this overture, but no one has surpassed the ingenuity of some programme annotator of Munich. Wagner wrote Uhlig, November 27, 1852: "In general I begin to be afraid of performances in chief towns. I shall never find such good will there as in the smaller towns, especially not

* Charles Baudelaire's gloss in his essay, "Richard Wagner et Tannhäuser," first published in the *Revue Européenne*, April 1, 1861, is highly characteristic of the poet. "The overture sums up the thought of the drama by two songs, the religious song and the voluptuous song, which, to borrow Liszt's phrase, 'are here placed as two terms, which find their equation in the finale.' The Pilgrim Chant appears first, with the authority of the supreme law, as the immediate indication of the true meaning of life, the goal of the universal pilgrimage, that is, God. But, as the intimate knowledge of God is soon drowned in every conscience by the lusts of the flesh, the representative song of holiness is little by little submerged in voluptuous sighs. The true, the terrible, the universal Venus arises already in all imaginations. And he that has not yet heard the marvellous overture of Tannhäuser should not fancy here a song of vulgar lovers trying to kill time in arbors, nor are the accents those of a drunken crowd, as Horace says, throwing defiance at God. Here is something at once truer and more sinister. Languors, delights now feverish, now cut with anguish, incessant returns towards a voluptuousness which promises to quench thirst but never quenches it, furious palpitations of the heart and the mind, are now heard, imperious commands of the flesh, the whole dictionary of the onomatopœias of love. At last the religious theme little by little resumes its sway, slowly, by degrees, and absorbs the other in a peaceful victory as glorious as that of the irresistible being over the one sickly and disorderly, of Saint Michael over Lucifer." This quotation gives only a faint idea of the whole rhapsody.

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among self(!)-opera-composing Capellmeisters. Do you really know what happened with the 'Tannhäuser' overture in Munich? The applause was 'very divided.' But I must tell you a joke from there. I had sent the programme to Lachner, and had received no answer: after I had read about the performance, I reminded him of it. Then I got for answer that they had not ventured to make known the programme, but that they had added the following notice to the concert programme: 'Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph,' consequently—they now say—I can rest assured that my composition was completely 'understood.' (Is that not delicious?)"

***

Wagner's own programme was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts

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assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a vôice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to

* "Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)



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break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

***

Wagner was disgusted with the first performances at Dresden, and in his letters to Theodor Uhlig showed his disappointment and rage. Thus he wished the end of the opera rectified in both text and pianoforte score: "The miracle only hinted at in the altered form must be completely restored. . . . The reason for leaving out the announcement of the miracle in the Dresden change was quite a local one: the chorus was always bad, flat, and uninteresting; also an imposing scenic effect—a splendid, gradual sunrise—was wanting." Again: "*For me*, it was a necessity to protest against the Dresden performance of 'Tannhäuser' and against the opinion that it had satisfied me; this was still tingling in all my limbs." Wagner wrote, October 12, 1852: "The Dresden 'Tannhäuser' is no advertisement for me; they may even do there what they like with the ending! Dresden can be of no more use to me, as it has never been of use—it has, indeed, harmed me; but it cannot even do that any more. It can only sink deeper into my indifference. Enough; the remembrances of the Dresden 'Tannhäuser' are a torture to me."

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Oh, I'm not Myself at All	Lover
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***

The part of Tannhäuser was created by Joseph Alois Tichatschek (1807–86), who was a member of the Dresden Opera House from 1838 to 1872. The part of Venus was created by Wilhelmine Schröder-Devrient (1804–60). The passionate lovers of the story were shown on the stage as mature persons of discreet years, for the Tannhäuser was thirty-eight years old and Venus was in her forty-first year.

Tichatschek was for years the glory of the Dresden Opera House; but there were cavillers even when he was at the zenith of his glory. He was a dramatic, not a lyric singer. He was accused of stiffness in gesture and certain mannerisms that grew upon him while he was under the influence of Schröder-Devrient. His voice was not naturally free or flexible, and he was ill at ease in the Italian operas of the repertory of the period. "Al. Sincerus," the author of "Das Dresdner Hoftheater" (1852), does not attempt to suppress the criticisms unfavorable to his hero: on the contrary, he publishes them at length, and then he exclaims in a fine burst: "Tichatschek is a German singer. We are in Germany, and, thank God, we are not without old and new German works, which can stand honorably in competition with the new Italian weak and sickly productions."

But let us listen to the testimony of an outsider, an acute, most experienced, discriminating judge of singing. Henry F. Chorley heard Tichatschek in several operas, among them "Tannhäuser." He wrote of him: "Among the tenors of Germany, Herr Tichatschek bears a high reputation; and few, in any country, have ever crossed the stage with an ampler proportion of natural advantages. He is of the right height, handsome, his voice strong, sweet, and extensive, taking the *altissimo* notes of its register in chest tones. He possessed, too, in 1839, a youthful energy of manner calculated to gain the favor of all

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who hear and see him. But, on returning to Dresden in 1840, I found that he had abused this energy to the evident deterioration of his voice and style; and there was cause to fear that a few seasons more may rivet him in bad habits never to be thrown off, such as sink their owner among the disappointing legion of those who 'might have done great things.'"

After Chorley had heard "Tannhäuser" at Dresden in the forties, he wrote as follows of the great scene in the third act: "I remember the howling, whining, bawling of Herr Tichatschek (to sing or vocally to declaim this scene is impossible)."

In Germany the tradition still lives that Tichatschek was the ideal Tannhäuser. Yet Wagner wrote of him to Liszt: "In spite of his voice Tichatschek did not bring out many points that have not proved beyond the reach of far less gifted singers. He has only brilliance or suavity, not one single true *accent of grief*." For his sake Wagner was obliged to make several cuts and minor omissions.

Schröder-Devrient created the part of Venus. She was an ardent admirer of Wagner; she was in sympathy with his desire to make the German operatic stage still more illustrious ; she was delighted with his enthusiasm, his scorn of the conventionalties; and some say that she shared his revolutionary views concerning politics. According to

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Glasanap-Ellis's biography of Wagner: "Only out of personal attachment to the author did she finally consent to undertake the part of Venus, but with the remark that she didn't know what to make of it —unless she were to appear in fleshings from top to toe; 'and that,' she added with mock seriousness, 'you could scarcely expect of a woman like me.' The jest stood cover to a very solid reason: the miseries of her private life had made this rôle a peculiarly trying one for Schröder-Devrient." As Wagner himself said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task."

This extraordinary woman was not a singer; she was a play-actress who for some strange reason preferred the opera house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chélard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

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the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Durde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'"

The part of Elisabeth was created by Johanna Wagner, the niece of the composer, the daughter of Albert Wagner (1799–1874). She was born October 13, 1828, in a village near Hannover; she died at Würzburg, October 16, 1894. As a five-year-old child she appeared in Iffland's "Spieler" at Würzburg. She was first engaged in a theatrical company at Bernburg when she was thirteen, but she soon began to devote herself to opera. Her uncle, conductor at Dresden, invited her to appear there as guest in 1844, and she was engaged for three years. She was sent to Paris to study with Pauline Viardot. In 1849 she sang at Hamburg, and in 1851 she was engaged at Berlin, where she was long a favorite. In 1859 she married the *Landrat* Jachmann, and, as she lost her voice suddenly in 1861, she turned play-actress until 1872, when she left the stage; but she sang in 1872, and in 1876 she

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created the parts of Schwertleite and the first Norn at Bayreuth. From 1882 to 1884 she taught dramatic singing at the Munich Royal Music School. The last ten years of her life were spent at Berlin. She was first famous in England by the breaking of her contract with the manager Lumley and the consequent litigation.* Her father's remark in a letter, "One only *could* go to England to get money," aroused a storm of indignation; but all was forgiven when she appeared at Her Majesty's in 1856 as Romeo in Bellini's opera, Lucrezia Borgia, Orpheus, and Tancred.

Chorley described Johanna Wagner as follows: "She was one of the many who sing without having learned to sing. Her voice—an originally limited one, robust rather than rich in tone—was already"—Chorley heard her in Berlin in 1853—"strained and uncertain; delivered after a bad method, and incapable of moderate flexibility—as was to be felt when she toiled through Mozart's air, 'Parto,' from 'La Clemenza,' with its clarinet obbligato. She wore man's attire well and decorously, but she had too much of the elaborate and attitudinizing style of her country to be acceptable as an actress, especially in the Italian drama, where the passion, if it cannot be made to seem spontaneous, becomes intolerable. . . . She was most striking to see, but the mechanical vehemence of second-hand German acting proves less attractive in London than at Berlin. *There*, as a part of a picture (got up by machinery) and as addressing a public to whom the style of elaborate violence is congenial, it can be submitted to. Here—it seems extravagant, pedantic, and distasteful, in no common degree. The German actor's alphabet (I do not here speak of such admirable artists as Seydelmann or Emil Devrient, who make a law for themselves out of a pedantic formula) has always struck me as singular and limited. I have a book in which dancing is taught by diagrams,—'Here bend—there twirl—when you offer hands across, smile,'—and so forth; and I think that this book must be the text-book for many actors whom I have seen on the German operatic stage. One can count their steps whether in advance or retreat. They kiss in time—they go mad telegraphically. This may be very meritorious; it is clearly

* See "Reminiscences of the Opera," by Benjamin Lumley (London, 1864), chapters xxi. and xxiii.

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most popular in Prussia; but here it is not found welcome, after the first impression of strenuousness has passed over.

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Lumley thus described her entrance as Romeo: "She appeared; tall, stately, self-possessed, clothed in glittering gilded mail, with her fine, fair hair flung in masses upon her neck; a superb air that seemed to give full earnest of victory, and a step revealing innate majesty and grandeur in every movement."

On account of the inexperience of the young Johanna when she created the part, Wagner was compelled to omit a portion of Elisabeth's prayer.

Anton Mitterwurzer (1818–72), the Wolfram, was the one singer in the first performance that wholly satisfied the composer.

***

The Paris correspondent of the New York *Evening Post* wrote, September 9, 1903:—

"The friends of M. Gaston Paris have just republished in a volume under the general title of 'Legends of the Middle Ages' several articles which he had inserted in various reviews. The first three articles, 'Roncevaux,' 'Le Paradis de la Reine Sibylle,' 'La Légende du Tannhäuser,' were composed between 1897 and 1901, and appeared not long before the death of Gaston Paris in the *Revue de Paris*. . . .

"A world-wide reputation has been given by the genius of Wagner to the legend of Tannhäuser:—

"'When,' says Gaston Paris, 'Richard Wagner composed in 1842 his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicates in the "Flying Dutchman" the idea which dominates and resumed them all, and which he incarnated so powerfully in "Tannhäuser." I mean that grandiose conception according to which music, closely allied to poetry and emanating from the same soul, ought to be the deepest and most pathetic interpretation of the mystery of human existence, suspended between love and death, between egoism and sacrifice, between ideal aspiration and the fascination of the senses.'

"This complete union of poetry and music was more easily derived from popular legends than from history. History is too precise and does not give scope enough to the imagination of the poet. Wagner sought his legends in the German poems of the Middle Ages, knowing little of their origin in antiquity, unconscious that they were not purely Germanic, but Celtic, that they expressed the feelings of the race to which belonged the Gauls, the Irish, the Gaels of Scotland, the inhabitants of Wales and of Brittany. Wagner did not take the legend of Tannhäuser directly from a German poem of the thirteenth century, but simply from a much more recent popular song, which he found

* Why "Mademoiselle"? But the English programmes of to-day announce a Bohemian or a Hungarian or even a German as "M.," and I have seen the prefix "Signor" thus misapplied.—Ed.

in Heinrich Heine.* 'What an admirable poem!' said Heine in speaking of an old *Volkslied* which he reproduced. 'Except the Song of Solomon, I don't know a song more burning with love than the dialogue between Dame Venus and Tannhäuser. This song is like a love-battle: you see flowing in it the reddest blood of the heart.' Wagner became enamoured of this legend, and saw in it an expression of the struggle between carnal love and pure and ideal love. In reality, it is something different: it is the adventure of a man who, thanks to the love of a goddess, penetrates the supernatural regions where reigns perpetual spring. Wagner added to the legend of Tannhäuser the episode of the poetical war of the Wartburg, which has nothing to do with it. He added also the element drawn from the personage of Elisabeth, whom he created wholly, and who plays such an important part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem, of the middle of the fifteenth century, in the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that

*See Heine's "Der Tannhäuser, eine Legende" (1836).—Ed.

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appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought to condemn a sinner, be the sin never so great. God can always forgive.'

"The curious emblem of the dry stick which becomes green and bears flowers again is a mere spontaneous invention of the popular imagination. In the legend, as it was transformed, we see the unforgiving Pope telling Tannhäuser that he would be pardoned only when his stick became green. Already, in Homer, we see Achilles swearing by the wand which he carries in his hand, and 'which will bear no more leaves or branches, since the sword has taken from it its foliage and its bark.' M. Gaston Paris will have it that in the legend the name of Venus was substituted for that of the Sibyl, and that the Venusberg was originally a mountain, not of the Thuringer Wald, but of the Apennines in Italy.

"'The Italian legend travelled to Germany, probably through Switzerland. The name of the Sibyl was replaced by the name of Venus, and the Venusberg long became for the Germans an object of terror and of desire; only they did not know where to place it. . . . It was in Italy that the legend must have taken its religious form, localizing itself in the mount of the Sibyl. . . . The journey to Rome seems to indicate this. It is not far from the Sibylline hills to Rome, and it is said that in fine weather the dome of St. Peter's is visible from their summit. . . . The legend of Tannhäuser as it appears in Germany in the fifteenth and sixteenth centuries is not of Germanic orgin; it goes back to the legend of the "Monte della Sibilla."'

"It must be added that this religious form of the Tannhäuser is only an adaptation to Christian ideas of a legend anterior to Christianity and probably of Celtic origin, brought to Italy from the distant shores of the Britannic sea."



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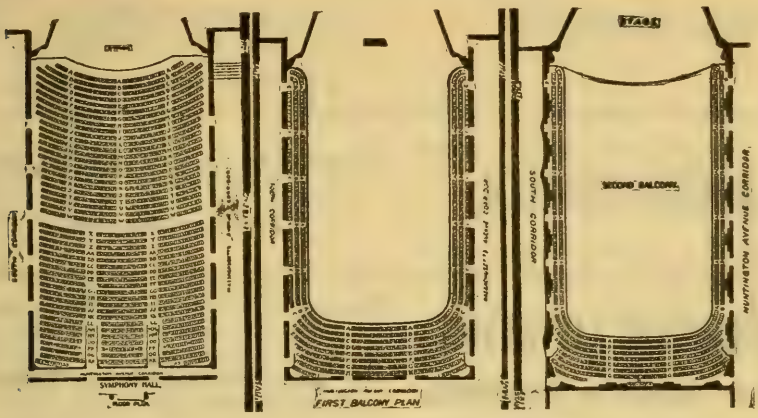
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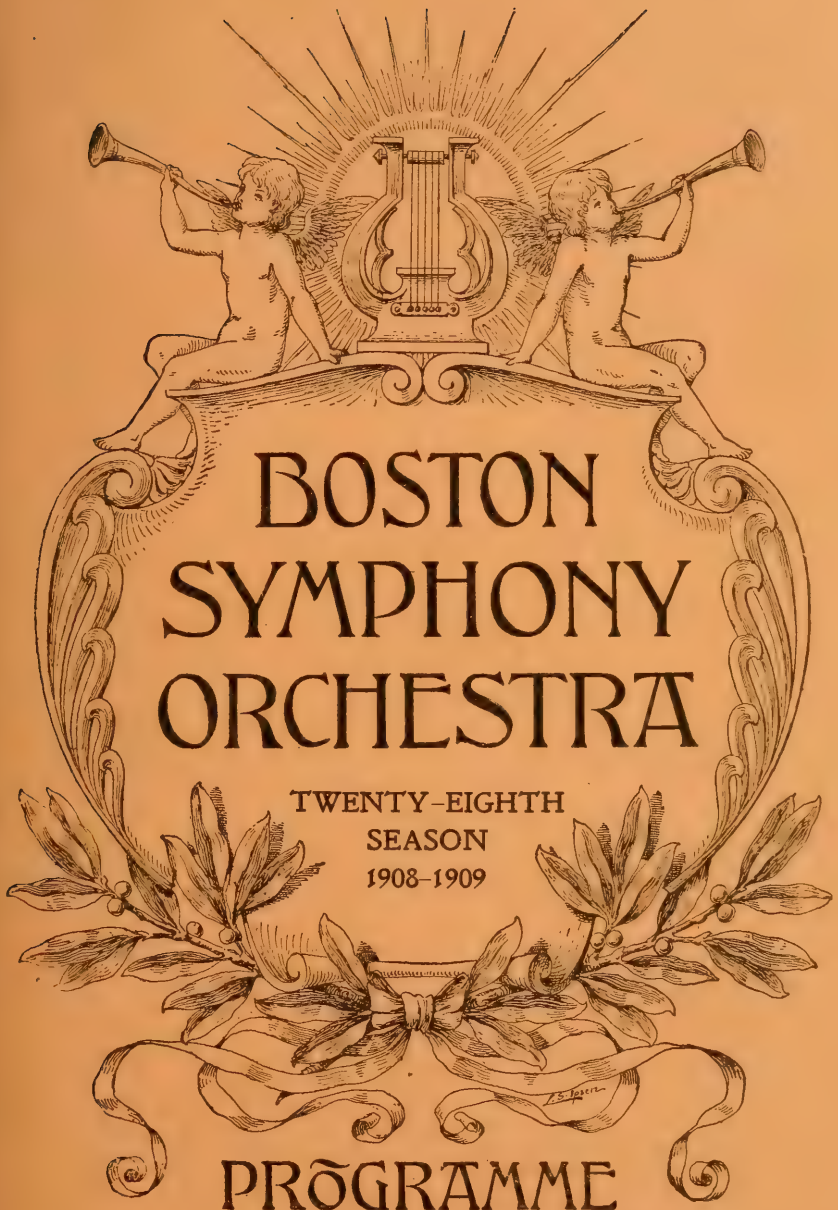
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Boston Symphony Orchestra

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, OCTOBER 16

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 17

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Kluge, M.
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Sauer, G.
Krauss, H.
Gietzen, A.

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Keller, J.
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Smalley, R.

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PROGRAMME.

Rimsky-Korsakoff . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

(In memory of the composer, who died June 21, 1908.)

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

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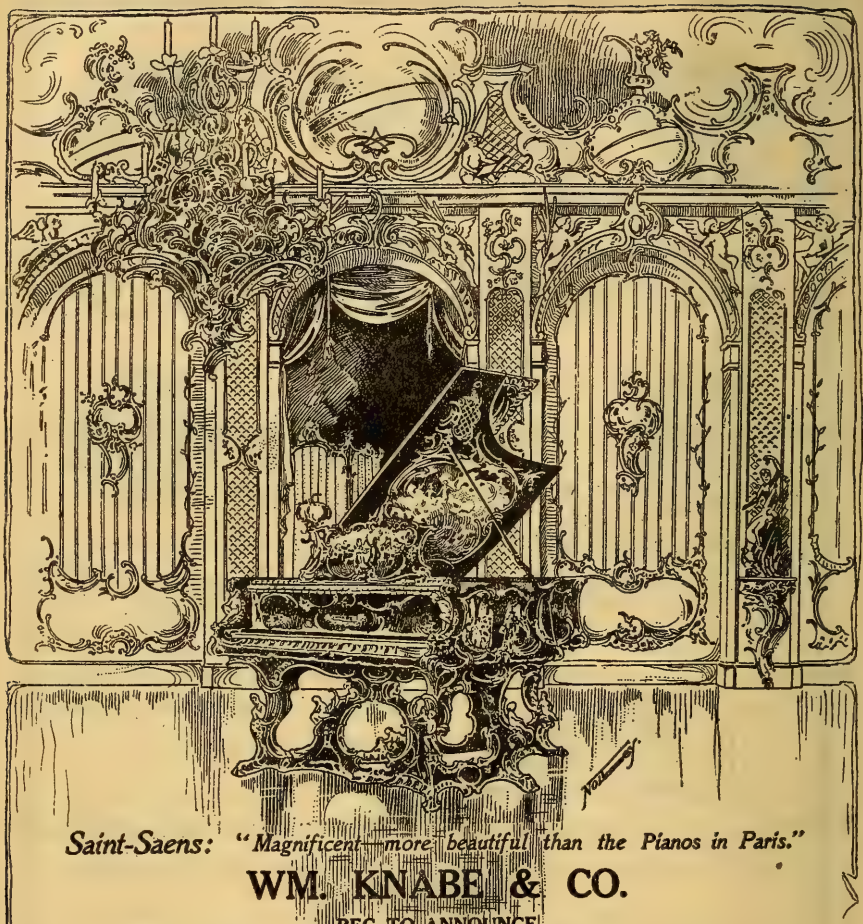
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"Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg.)

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade ‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

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"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great roc darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

***

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza.

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I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, Lento, 4-4, played by solo violin against chords

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments, in which the origin of Sinbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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on the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento,

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors

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B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or

to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."



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an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices. hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—

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Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.†

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

† The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a

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Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893).

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out

Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

***

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, which he entered in 1856, but even then he gave much time to music. He studied the violoncello with Ulich and the pianoforte with Fedor Kanillé. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that about 1862 he came as an officer to the United States. His cruise lasted three years (1862–1865). He wrote his first symphony, the first written in Russia, according to Riemann's Musik-Lexicon (1905, sixth edition), when he was a midshipman. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodin, Moussorgsky, Cui, were the others—

* Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod, and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony in C major (played here at a concert of the Boston Symphony Orchestra, Dr. Muck, conductor, March 14, 1908) and other orchestral pieces, as "King Lear," "Thamara," "In Bohemia," which was played in Boston at Mrs. R. J. Hall's concert in Jordan Hall, Mr. Longy conductor, January 21, 1908; a pianoforte sonata and other pianoforte pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Rimsky-Korsakoff married in 1873 Nadedja Nicholaevna Pourgold, a pianist of distinction and an arranger of orchestral scores for the pianoforte.

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the director of the Conservatory protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory. The only member of the Directorial Committee who had by nature and training a right to his office, Mr. Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff, Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connec-

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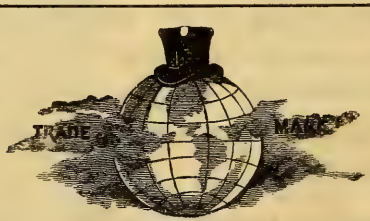
tion with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kotschei," was produced in St. Petersburg at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance. For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in the *Courrier Musical* (Paris), November 1, 1905. In the fall of 1905 Glazounoff was elected director of the Conservatory and Rimsky-Korsakoff was reinstated.

In 1907 Rimsky-Korsakoff was present at the "Five Historical Russian Concerts" at Paris (May 16, 19, 23, 26, 30), when his "Christmas Night" symphonic poem, Prelude and two songs from "Snegourotchka," "Tsar Saltan" suite, and the submarine scene from the opera "Sadko" were performed, and he then conducted his works. (The regular conductors of the series were Messrs. Nikisch and Chevillard.) In the fall of 1907 he was chosen corresponding member of the Académie des beaux-arts, to take the place vacated by the death of Grieg.

The list of his opera is as follows:—

"The Maid of Pskoff" (St. Petersburg, 1873, revised in 1904); "A Night in May" (St. Petersburg, 1880, 1894); "The Snow Maiden" (St. Petersburg, 1882); "Mlada," ballet opera, originally an act by Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each (St. Petersburg, 1892 ?); "Christmas Eve" (St. Petersburg, 1895); "Sadko of Novgorod" (Moscow, 1897); "Mozart and Salieri" (Moscow, 1899 ?); "Boyarina vera Sheloga," prologue to "The Maid of Psoff" (Moscow, 1899); "The Bride of the Tsar" (Moscow, 1899); "The Tale of the Tsar Saltan" (Moscow, 1900); "Servilia" (St. Petersburg, 1902); " Koschtsei, the Immortal" (Moscow, 1902). "Pan Voyvode" (St. Petersburg, 1905); "The Legend of the Invisible City of Kitesch and the Maiden Fevronia" (St. Petersburg, 1907); "Zolotoi Pietouchok."

His chief works besides those alrady mentioned are a Fantasia on



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***

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at concerts of the Boston Symphony Orchestra on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905; the overture to "The Betrothed of the Tsar," November 15, 1902, April 16, 1904, November 24, 1906; "Caprice on Spanish Themes," February 15, 1908.

***

The "Spanish Caprice" was performed at St. Petersburg in 1887, and it was published in that year. Yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,* and you may regard yourself as the greatest master of the present day." Tschaikowsky's admiration for his colleague was, however, a plant of slow growth. He wrote to Mrs. von Meck, in a letter dated San

* These words are italicized in the original letter.

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Remo, January 5, 1878: "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

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It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade," his "Capriccio Espagnol," and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. He wrote in his diary of 1887: "I read Korsakoff's 'Snegourotchka,'* and was enchanted by his mastery; I even envied him, and I should be ashamed of this."

Tschaikowsky first became acquainted with compositions by Rimsky-Korsakoff when he visited St. Petersburg in 1867 and made his first public appearance as a conductor, at a concert in aid of the famine fund (March 2). He led the Dances from his own "Voyevode," and Rimsky-Korsakoff's "Serbian" Fantasia was on the programme. Early in 1871 Balakireff wrote Tschaikowsky that Mme. Rimsky-Korsakoff (born Nadejda Pourgould) had scratched out certain chords in the manuscript score of Tschaikowsky's "Romeo and Juliet" overture fantasia, sent to Balakireff for criticism, "with her own fair hands, and wants to make the pianoforte arrangement end pianissimo." (In the final arrangement the composer omitted these chords.)

In 1872 Tschaikowsky, visiting St. Petersburg again, met frequently the members of the "Invincible Band," and it is said that under their influence he took a Little Russian folk-song as the subject of the finale of the Second Symphony. "At an evening at the Rimsky-Korsakoff's," he wrote, "the whole party nearly tore me to pieces, and Mme. Korsakoff implored me to arrange the Finale for four hands."

We find Tschaikowsky writing to Rimsky-Korsakoff from Moscow, September 22, 1875: "Thanks for your kind letter. You must know how I admire and bow down before your artistic modesty and your great strength of character! These innumerable counterpoints, these sixty fugues, and all the other musical intricacies which you have accomplished,—all these things from a man who had already produced a 'Sadko' eight years previously,—are the exploits of a hero. I want to proclaim them to all the world. I am astounded, and do not know

* "The Snow Maiden," a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882. It has been announced for performance in Paris this season.

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He wrote to Rimsky-Korsakoff, November 24 of the same year, about a pianoforte arrangement of his second quartet by Mme. Rimsky-Korsakoff, and ended: "A few days ago I had a letter from von Bülow, enclosing a number of American press notices of my pianoforte concerto.* The Americans think the first movement suffers from 'the lack of a central idea around which to assemble such a host of musical fantaisies, which make up the breezy and ethereal whole.' The same critic discovered in the finale 'syncopation on the trills, spasmodic interruptions of the subject, and thundering octave passages'! Think of what appetites these Americans have: after every performance von Bülow was obliged to repeat *the entire finale!* Such a thing could never happen here." The next month Rimsky-Korsakoff answered: "I do not doubt for a moment that your opera will carry off the prize. To my mind the operas sent in bear witness to a very poor state of things as regards music here. . . . Except your work, I do not consider there is one fit to receive the prize or to be performed in public."

* It will be remembered that the first performance of Tschaikowsky's pianoforte Concerto in B-flat minor was by von Bülow at Boston, October 25, 1875, in Music Hall. Mr. Lang conducted the orchestra, which was a small one. There were only four first violins.—Ed.

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Tschaikowsky wrote to his colleague, October 11, 1876: "I know how your quartet improves on acquaintance. The first movement is simply delicious and ideal as to form. It might serve as a pattern of purity of style. The andante is a little dry, but just on that account very characteristic—as reminiscent of the days of powder and patches. The scherzo is very lively, piquant, and must sound well. As to the finale, I freely confess that it in no wise pleases me, although I acknowledge that it may do so when I hear it, and then I may find the obtrusive rhythm of the chief theme less frightfully unbearable. I consider you are at present in a transition period, in a stage of fermentation; and no one knows what you are capable of doing. With your talents and your *character* you may achieve immense results. As I have said, the first movement is a pattern of virginal purity of style. It has something of Mozart's beauty and unaffectedness." This was the String Quartet in F major, Op. 12.

I have quoted these excerpts to show Tschaikowsky's opinion of Rimsky-Korsakoff and his works before he wrote to Mrs. von Meck his famous characterization of the "Invincible Band."

He wrote to Rimsky-Korsakoff afterward from Maidanovo, April 18, 1885: "Since I saw you last I have had so much to get through in a hurry that I could not spare time for a thorough revision of your primer." This was Rimsky-Korsakoff's Treatise on Harmony (translated into German by Hans Schmidt). The original edition was published in 1886; the third, in Russian, in 1893. "But now and again I cast a glance at it, and jotted down my remarks on some loose sheets. To-day, having finished my revision of the first chapter, I wanted to send you these notes, and read them through again. Then I hesitated: should I send them or not? All through my criticism of your book ran a vein of irritation, a grudging spirit, even an unintentional suspicion of hostility towards you. I was afraid the mordant bitterness of my observations might hurt your feelings. Whence this virulence? I cannot say. I think my old hatred of teaching harmony crops up here,—a hatred which partly springs from a consciousness that our present theories are untenable, while at the same time it is impossible to build up new ones, and partly from the peculiarity of my

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musical temperament, which lacks the power of imparting conscientious instruction. For ten years I taught harmony, and during that time I loathed my classes, my pupils, my text-book, and myself as teacher. The reading of your book reawakened my loathing, and it was this which stirred up all my acrimony and rancour. . . . Dare I hope that you would accept the position of the Director of the Moscow Conservatory, should it be offered you? I can promise you beforehand so to arrange matters that you would have sufficient time for composing, and be spared all the drudgery with which N. Rubinstein was overwhelmed. You would only have the supervision of the musical affairs. Your upright and ideally honorable character, your distinguished gifts both as artist and teacher, warrant my conviction that in you we should find a splendid Director. I should consider myself very fortunate, could I realize this ideal." Rimsky-Korsakoff declined the offer, courteously, but in no uncertain words.

***

Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown

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sphere, which for him has the character of true novelty." Yet in 1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina"* (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodin. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodin who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"† to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy.

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

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To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau* (born Louise de Caraman-Chimay) he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A

* She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890. See the entertaining gossip about this once famous beauty in "Les Femmes du Second Empire" by Frédéric Loliée, pp. 347–351 (Paris, 1906).

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tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

***

Two more recent opinions concerning the music of Rimsky-Korsakoff are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900) wrote: 'Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles

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of the harîm. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five.'"*

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140); "A propos de 'Schéherazade' de Rimsky-Korsakoff," by Émile Vuillermoz, in *Le Courrier Musical* (Paris), Ferbuary 15, 1905; *Mercure Musical* (Paris), March 15, 1907, pp. 282–284, article by N. D. Bernstein on R.-K.'s opera, "Legend of the Invisible City," etc.; June 15, 1907, pp. 652–656, by Louis Laloy; Alfred Bruneau's "Musiques de Russie et Musiciens de France," pp. 20–25 (Paris, 1903).

* Mr. Marnold wrote a little less enthusiastically about Rimsky-Korsakoff in the *Mercure de France* of September 16, 1908, and then reproached him sternly for his "pedantic" revision of Moussorgsky's opera "Boris Godounoff."

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Mr. Emil Sauer, pianist, composer, teacher, was born at Hamburg, October 8, 1862. His mother gave him his first pianoforte lessons, and F. A. Riccius, of Hamburg, taught him theory. On the recommendation of Anton Rubinstein, Nicolas Rubinstein received him as a pupil at the Moscow Conservatory, where he studied from 1876 till 1881. Mr. Sauer afterward studied with Liszt. Since 1882 he has led the life of a virtuoso. In 1901 he was appointed head teacher of the Pianoforte Master School connected with the Vienna Conservatory. He gave up this position in April, 1907, and chose Dresden as his dwelling-place.

The list of his compositions includes the pianoforte Concerto, No. 1, in E minor, the second pianoforte Concerto in C minor, a Suite Moderne and smaller pieces for the pianoforte, and songs, among them "Hymne Bulgare" and "Serenata Veneziana." He has also written a book, "Meine Welt: Bilder aus dem Geheimfache meine Kunst und meines Leben," which was published in 1901.

Mr. Sauer played for the first time in Boston at a concert of the Boston Symphony Orchestra January 14, 1899 (Henselt's Concerto in F minor). He gave pianoforte recitals in Music Hall January 20, 1899 (pieces by Bach, d'Albert, Schumann, Chopin, Raff, Mendelssohn-Liszt, Liszt, and his own "Feuilles de Tremble"), February 28 (pieces by Brahms, Schubert, Mendelssohn, Chopin, Saint-Saëns, Rubinstein,

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Up went the curtain, and in a few moments there entered a Violetta, a vision of youth in pale blue satin and pink roses, with the most glorious red-gold hair. I certainly did not expect this. She took the breath of the house quite away, and a ripple of applause burst forth; then the "Vision" opened her mouth, and lo, she could sing, and certainly no one expected this. After hearing all the best singers both here and abroad, 'tis but fair to herald the advent of so exceptional a debutante. From the sparkling brindisi of the first act to the final death scene at the end all was well done, well sung and well acted, though she was no singing actress. It may be old-fashioned for a prima donna to be a singer nowadays, but for a debutante to be a singer who can really sing is certainly a remarkable fact. The ease and security of her notes, and the flawless intonation of it all, the absolute accuracy of the full-voice high notes in the concerted piece of the third act, and in the death scene, the sweet fragrance that lingered around her notes and herself. If all this is made in America, then America at last has a great master, and let us say "All Hail."

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The orchestral portion of the work is scored as follows: two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, kettledrums, and strings.

I. Allegro patetico, E minor, 3-4. The first chief motive is announced immediately by the trumpets, forte, and continued by the violins. A second fermata leads to the dominant. A short thematic treatment (oboes, 'cellos, bassoons, horn) is followed by the chief theme given *risoluto* to the pianoforte. A crescendo for this instrument leads to the return of the prevailing tonality. The chief theme is played in broad chords by the pianist. The orchestra takes it up, and there is a modulation to D major. The second and melodious theme appears, G major for solo instrument, as does a subsidiary motive which is taken up by various instruments. The song grows more passionate. In the development the two themes are treated until

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the first dominates, and with a powerful crescendo brings in the repetition. The second theme now appears in B major. The trumpets again announce the chief theme. A short and sturdy coda brings the end in the prevailing tonality.

II. Scherzo, molto vivace, E minor, 3-4. The lively chief theme is given immediately to the pianoforte, accompanied. This theme is developed both alternately and in common with the orchestra. There is a more peaceful middle section, Andante con moto, quasi allegretto, C major. The second theme, however, is repeated fortissimo by the full orchestra, and there is a sort of working out of the scherzo theme. The first motive finally serves for a fugato which introduces the reprise. The coda is short, and the ending sinks to a pianissimo.

III. Cavatina: Larghetto amoroso, C major, 4-4. There is a short introduction for strings. The chief and expressive theme is given to the pianoforte unaccompanied. The pace is quickened, un poco animato, G major. The violins take up the melody in the original tempo, and sing it to an accompaniment of arpeggio figures for the pianoforte. The ending is after the nature of the introduction.

IV. Rondo: Tempo giusto, E major, 2-2. The chief theme of the Cavatina is brought in at once, and serves as a prelude to the Rondo. The first three notes of the theme are taken as an independent motive and developed. A subsidiary theme begins in the dominant. Wood-wind instruments repeat the motive, accompanied by figures for the solo instrument, which then takes up the prelude theme in the chief tonality. The thematic treatment of the first three notes is now in A major, and the subsidiary theme is in this key. The pianoforte brings back the tonality of E major, and there is a brilliant ending.

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(From the *Sun* (N.Y.), August 21, 1908.)

Rimsky-Korsakoff, who died recently at St. Petersburg, was the most distinguished Russian composer since the passing away of Tschaikowsky. He was born in 1844 at Tikhvin, in the government of Novgorod, and like many of his musical contemporaries was educated in another profession. The most Russian of the Russian composers, his genius has been gloriously vindicated by the performances last spring in Paris of his opera, "Boris Goudounoff." Of this work foremost French critics said some amazing things; Jean Marnold, for example, declaring that Debussy and Ravel and Dukas had been anticipated by the Russian; and Marnold is, as every one knows in Paris, a strong partisan of Debussy. Yet all the novelties acclaimed in "Pelléas et Mélisande" may be found in the opera of Moussorgsky,—the fluid tonal tapestry, the subordination of the music to the poem, and the absence of set lyric pieces or operatic discursions.

The gift of Rimsky-Korsakoff was more lyrical than his fellow students at Balakireff's. Without having anything particularly novel to say, he developed into a master painter in orchestration. He belonged to the group of composers who are more prolific in the creation of images than of ideas. A close student of Berlioz and Liszt, it was natural, with his fanciful imagination and full-blooded temperament, that his themes would be clothed in shining orchestration, that his formal sense would work to happier results in the Lisztian Symphonic Poem. He wrote symphonies and a symphoniette on Russian themes, but his genius was best displayed in the briefer, freer forms. His third symphony, redolent of Haydn,—with a delightful scherzo,—his fugues, his quartet, show him a master of his technical medium:

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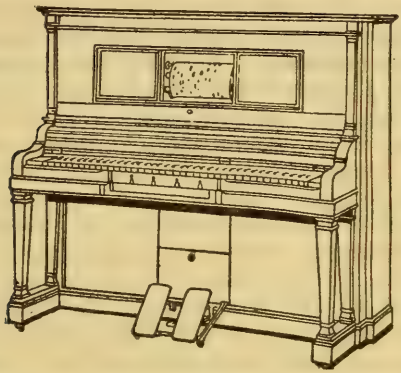
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he was skilled in counterpoint and wrote an excellent treatise on harmony; but the real, engaging, and fantastic personality of the man evaporated in these learned exercises. He was at his top notch in his "Sadko," with its marvellous depiction of a calm and stormy sea; in his "Antar," with its evocation of vast, immemorial deserts; in his "Scheherazade" with its background of Bagdad and the mysterious atmosphere of the "Arabian Nights." His sense of instrumentation is as subtle and as exquisite as anything by Berlioz: the pupil equals the master, particularly in his symphonic suite "Scheherazade," which has been so adequately interpreted in New York by the Boston Symphony Orchestra.

On the first Sunday of December, 1878, "Sadko," a symphonic egend of Korsakoff's, was both hissed and applauded at a Pasdeloup concert in the Cirque d'Hiver, Paris. The new music made, on the whole, a disturbing impression . To quell the altercation in the audience, the conductor, Jacques Pasdeloup,—whose real name is said to have been Jacob Wolfgang,—played Weber's "Invitation to the Valse," arranged by Berlioz, which tribute to a national composer—beloved since he was dead, though despised when alive—put the huge Sunday afternoon audience in good humor. But in 1889, after Korsakoff directed two concerts of Russian music at the Trocadéro, Paris fell in love with his compositions. From 1871, when he was named professor of composition at the St. Petersburg Conservatory, he devoted himself entirely to teaching and composing. He wrote a dozen operas, a concerto for the piano, a fantasie for violin, also a caprice for orchestra on Spanish motives which is quasi-Moorish. A pious undertaking was his orchestrating of Dargomijski's "Stone Guest"; an opera by Moussorgsky and, with the assistance of his pupil, Glazounoff, the completion of the "Prince Igor" of Borodine. An indefatigable workman of art, he made arrangements for various combinations of instruments, conducted, and wrote many songs. His opera, rather a lyric piece, "Snowdrop,"—the Russian equivalent would be too formidable here,—has met with much success: it is charming, tender, melodious, with Russian folk-song, in which the composer was thoroughly versed.

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His pupils are numerous, and some of them attained a fame that has crossed foreign seas,—too often crossed them: New York has had more than its share of Slavic music during the past few years. Glazounoff, Arensky, Sokoloff, Wihtol, Solotoreff, Tscherepnin, Akimenko, were among those who profited by his luminous precepts. But his fame will endure—if the fame of an epigone of Berlioz and Liszt can long endure!—because of his gorgeous handling of orchestral tints. Rimsky-Korsakoff will certainly rank among the great modern impressionist painters in tone. Praised by Liszt, admired by von Bülow, he showed the influence of the former. Profound psychologist he was not; an innovator like Moussorgsky he never could have been; the tragic eloquence vouchsafed Tschaikowsky was denied; but he wielded a brush of incomparable richness, he spun the most various evanescent and iridescent orchestral web, he was the Berlioz of Russia. This will keep his music grateful to the the ears until a new color king enters the dynasty of tone.

OVERTURE TO THE OPERA "OBERON" . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826.

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Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean!



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Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

***

The story of Oberon was founded by J. R. Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux." As much fault has been found with the libretto, and several have endeavored to tinker the opera, the remarks of Planché himself are of interest. They may be found in his "Recollections and Reflections" (London, 1872), vol. i. pp. 79–84: "Such was the state of music in England six-and-forty years ago that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez; or, the Conquest of Mexico' (produced November 5, 1823), to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies

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in it being compared by English music *critics* to 'wind through a key-hole'!*

"An immense responsibility was placed upon my shoulders. The fortunes of the season were staked upon the success of the piece. Had I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris, who made a charming Fatima. . . . No vocalist could be found equal to the part of Sherasmin (*sic*). It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies in other qualifications, but they were none the less fatal to the dramatic effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability. . . .

"My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera, such as would be required at the present day. I am happy to say that I succeeded in that object, and had the great gratification of feeling that he fully appreciated my motives, and approved of my labors. On the morning after the production of the opera I met him on the

*In a number of the *Quarterly Musical Magazine and Review* for June, 1825, a critic, describing the music of "Der Freischtüz, says: "Nearly all that was not irresistibly ridiculous was supremely dull."—J. R. P.

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stage. He embraced me most affectionately, and exultingly exclaimed, 'Now we will go to work and write another opera together, and *then* they shall see what we can do!'

"Much has been said of the want of human interest in the story. The same complaint might be made of nearly every drama founded on a fairy tale, or in which supernatural agency is employed to work out the plot. But it seems to have escaped the objectors that, as far as the expression of the passions is concerned, there can be no difference, either in words or music, whether the personages are mortals or fairies. The love, the jealousy, the anger, the despair of an elf or a demon must be told in the same language, and set to the same notes, as would be employed to express similar emotions in human beings, while much more scope is given to the fancy of the composer in the supernatural situations. But, independently of this argument, the trials of Huon and Rieza (*sic*) are among the severest known to humanity,—shipwreck on a desolate island, separation, slavery, temptation in its most alluring forms, and the imminent danger of death in the most fearful,—not, as the writer of 'The Life of Weber' incorrectly states, 'with the lily wand of Oberon always behind them,' but utterly hopeless of fairy aid; for the magic horn that should evoke it is lost before their trials commence, and only recovered at the last moment, to bring the opera to

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a happy termination. That I may have failed in my attempt to depict the passions aroused by those situations is another question, and that I leave the critics to decide. I simply contend that the charge of want of human interest in the story is not founded on fact."

***

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

***

Planché's libretto was translated into German by R. G. Th. Winkler,

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whose pseudonym was Th. Hell. An early version, "orchestrated, increased, and modified; from the pianoforte score by Franz Gläser." was produced in Vienna. Later the recitatives supplied by Benedict for performance in Italian were used in Germany, also *secco* recitatives by Lampert, the court conductor at Gotha; and recitatives by Franz Wüllner were approved in many German theatres. The character of the *Singspiel* therefore wholly disappeared. A new version of "Oberon," with libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." Still another version was produced at the Dresden Court Opera, September 29, 1906. There was a new dialogue by an unnamed person, but Weber's music remained unchanged. The new dialogue was based on Hell's translation.

***

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then

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engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

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We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

> 'The man who lays his hand upon a woman, save in the way of kindness,
> Is a wretch, whom 'twere gross flattery to call a coward.'

"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought five hundred and twenty-nine pounds.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord William Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her second husband Joseph Wood, a tall, handsome pugilist, whose fine but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school—an awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and amid a disgraceful disturbance, which attained almost the pro-

portions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Hone, Ogden, Pell, Livingstons, and Carrolls—presented the Woods with "a splendid service of plate." Of this service were two goblets with covers, "surmounted with a beautifully chased American eagle, of the frosted chasing, gilded inside richly, with scroll in front for engraving inscription."

The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles, which are described in Colonel W. W. Clapp's "Record of the Boston Stage."

In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the country and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

***

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at Lon-

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don early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828–29, and she sang here in later years, White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.



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SATURDAY EVENING, OCTOBER 24, at 8 o'clock.

PROGRAMME.

Beethoven . . . . . Symphony No. 3, "Eroica"

McDowell . . . . Symphonic Poem, "Lamia" (after Keats)

Wagner . . . . . Prelude to "The Mastersingers"

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Miss Adela Verne First Boston Piano Recital

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Jordan Hall, Monday Afternoon, October 26, at 3

Arthur Hartmann Violinist
Assisted by ALFRED CALZIN, Pianist

Tickets and Programs at Box Office, Symphony Hall
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Symphony Hall, Friday Afternoon, November 6, at 2.30

Mme. Sembrich In Song Recital

TICKETS, $2.00, $1.50, and $1.00
Public Sale opens Friday, October 30

Symphony Hall, Monday Evening, November 9, at 8

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Public Sale opens Monday, November 2

Jordan Hall, Monday Afternoon, November 16, at 3

Dr. Ludwig Wüllner Song Recital

TICKETS, $1.50, $1.00, and 50c.
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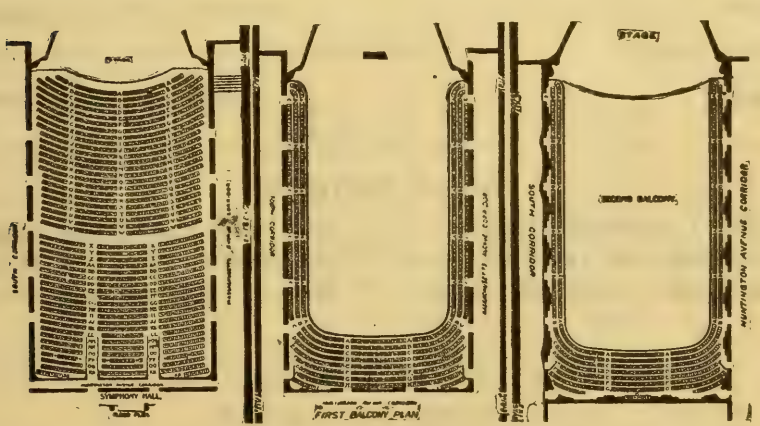
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October 22, November 19, December 10, January 21, February 11, March 4, April 1 and 29

First Concert, Thursday Evening, October 22, at 8

PROGRAMME

Beethoven	Overture, "Leonora" No. 3
Brahms	Symphony No. 1, in C minor
Richard Strauss	Love Scene from the Opera, "Feuersnot"
Wagner	Overture to "Tannhäuser"

SOLO ARTISTS

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Miss GERMAINE ARNAUD, Pianist
Miss LAURA HAWKINS, Pianist
Miss NINA FLETCHER, Violinist
Mr. GEORGE PROCTOR, Pianist
Mr. WILLY HESS, Violinist

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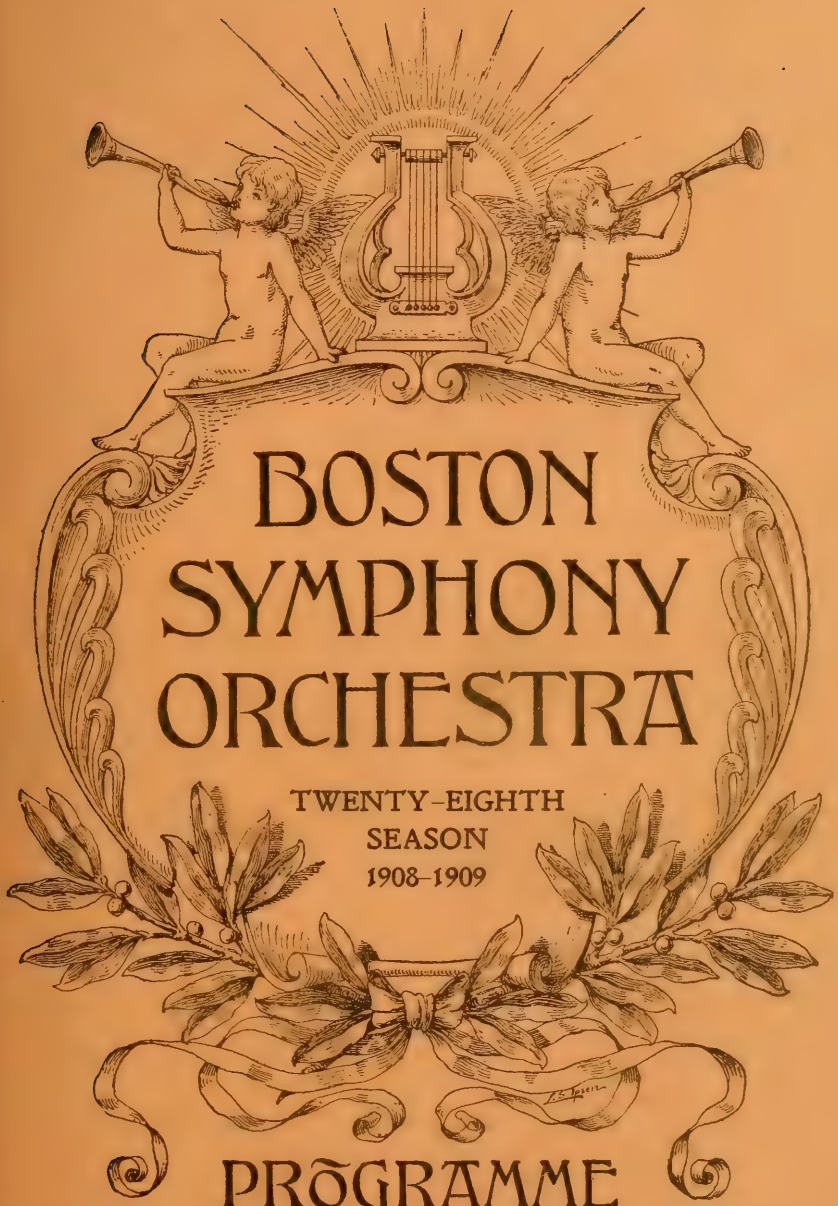
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Programme of the Third Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 23

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 24

AT 8.00 O'CLOCK

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SATURDAY EVENING, OCTOBER 24, at 8 o'clock.

PROGRAMME.

Beethoven . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

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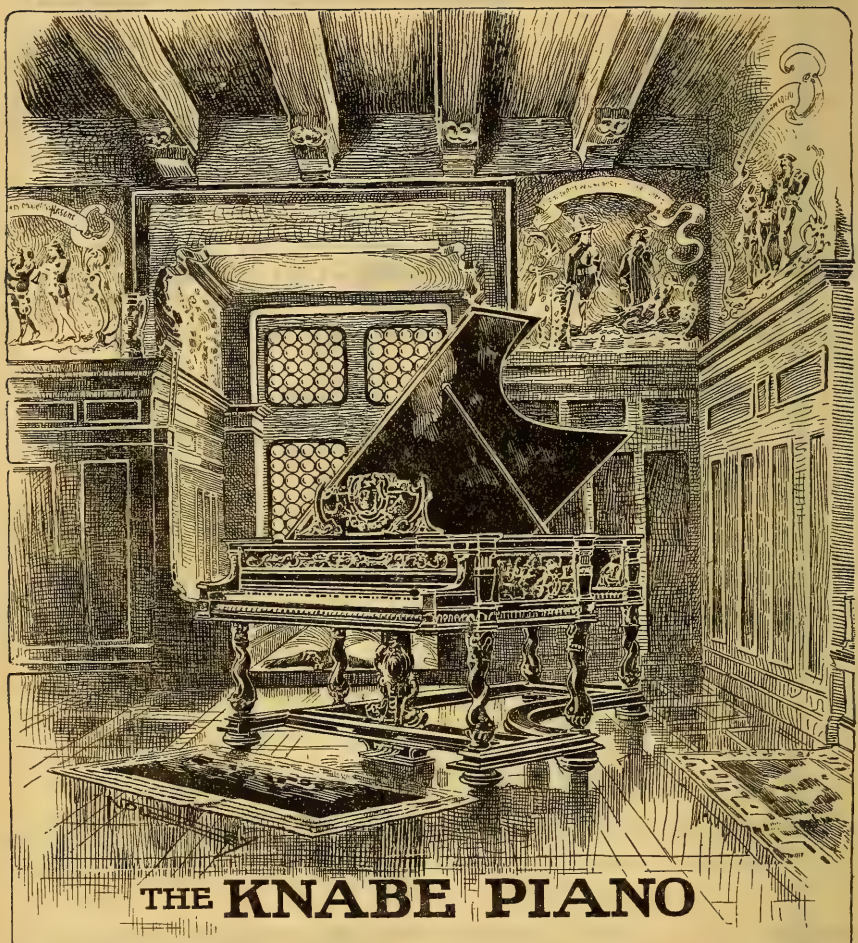
Wagner . . . . Prelude to "The Mastersingers of Nuremberg"

There will be an intermission of ten minutes after the symphony.

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SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OP. 55.

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

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Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–1804. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell

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over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

***

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concert of the Musical Fund Society, Mr. G. J. Webb conductor, December 13, 1851, The programme was as follows:—

PART I.

1. Grand Symphony No. 3, "Eroica" . . . . . *Beethoven*
(First time in Boston.)

PART II.

1. Grand Overture to "Waverley" . . . . . *Berlioz*
(First time in Boston.)

2. Cavatina, "Robert, toi que j'aime" . . . . . *Mayerbeer* (sic)
Mme. Goria Botho.

3. Fantaisie pour la clarionette, avec accompag't d'orchestra, "L'Attente et l'Arrivee" (*sic*), Op. 180 . . . . . *C. G. Reissiger*
Thomas Ryan.

4. Air from "Charles VI." . . . . . *Halévy*
Mme. Goria Botho.

5. Grand Fantaisie for the 'Cello, on a theme from "Robert the Devil" and an original theme by Molique . . . . . *F. A. Kummer*
Wulf Fries.

6. Overture, "Il Barbiere de Seviglia" . . . . . *Rossini*

***

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786

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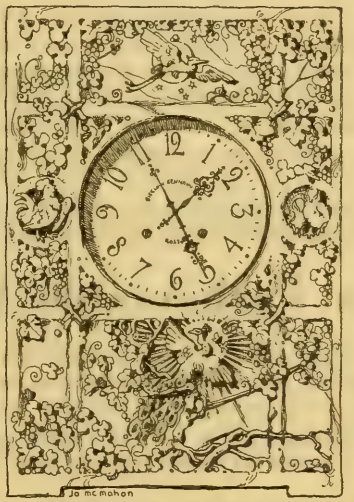
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at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

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Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

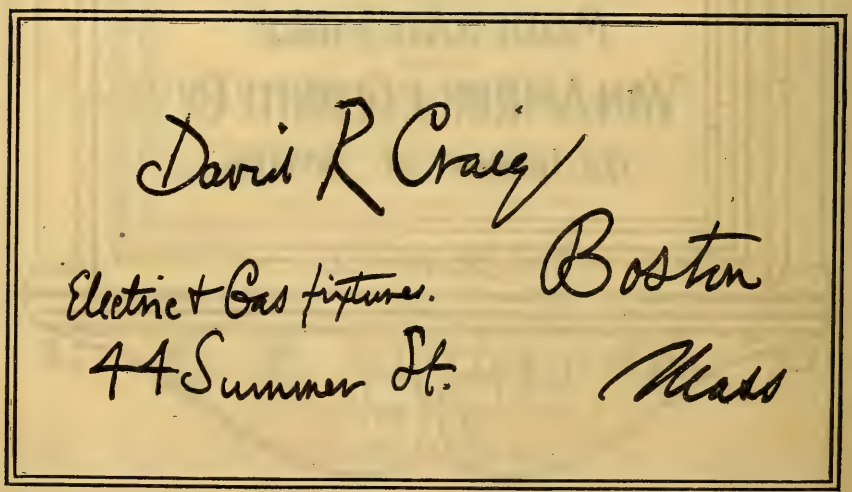
Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

***

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost



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chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo, The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments, The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the

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Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique,* as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

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"Lamia," Third Symphonic Poem, (after Keats), Op. 29.

Edward MacDowell

(Born in New York, December 18, 1861; died there, January 23, 1908.)

This symphonic poem was published a few weeks ago by Arthur P. Schmidt, of Boston, Leipsic, and New York.

The score, dedicated to Henry T. Finck, has an argument printed in German and English. The English version is as follows:—

Lamia, an enchantress in the form of a serpent, loves Lycius, a young Corinthian. In order to win him, she prays to Hermes, who answers her appeal by transforming her into a lovely maiden. Lycius meets her in the wood, is smitten with love for her, and goes with her to her enchanted palace, where the wedding is celebrated with great splendor. But suddenly Apollonius, the magician, appears; he reveals the magic. Lamia again assumes the form of a serpent, the enchanted palace vanishes, and Lycius is found lifeless.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, tam-tam, and the usual strings.

The introductory section is a slow movement, Lento misterioso, con tristezza, 9-8, with a theme that is afterward much used in various forms. After a long, stormy crescendo and crashing climax, an episode for wind instruments and strings (3-4) leads to an Allegro con fuoco, B-flat major, 9-8. This movement opens with a fanfare passage for muted horns with theme for violins. The passage for horns, reinforced by bassoons, returns fortissimo. There is development of this thematic material. The contrasting section is a Più moderato, e con tenerezza, with a long and flowing theme. After a return to the mood of the opening measures, comes a long Allegro con fuoco, with restless theme for first violins. A fortissimo section, maestoso, changes the mood, but

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only for a moment. The fury of the Allegro subsides. The clarinet laments. The poem ends with a few furious measures.

***

I am indebted to Mrs. Edward MacDowell for the following information concerning the composition and history of the work: "It ["Lamia"] was written in 1888, that is to say practically finished, though the score was not in shape until the following year. We were in Wiesbaden,* then, living in the little cottage we had on the edge of the forest. . . . Edward worked feverishly on the 'Lamia,' realizing that his few free years were coming to an end. Both Shelley and Keats had taken hold of him that year, for, strange to say, they were unknown to him before we were married. He read them with the vivid imagination with which the unreal always filled him, though in a way the 'Lamia' seemed a strange subject for him to choose. It was never published until now for the simple reason that, when he would have been glad to see it in print, he did not have the money necessary, nor had he had the opportunity of hearing it played.

"When we came to America, he ran up against the fact that it would be impossible for him to get any orchestra to try over a composition for him in a rehearsal unless it were going to be played in a concert. He never wanted to publish a work unheard, and in Germany it had been a simple and easy thing to accomplish. I can see, as if it were yesterday, the kindly faces of the members of different orchestras in Wiesbaden, Darmstadt, Frankfort, so willing to help out the young

* Frankfort had little interest for MacDowell after the death of Raff in 1882. In 1884 he married Miss Marian Nevins, of New York, and in 1885 he made his home at Wiesbaden until he returned to America. At Wiesbaden he gave his undivided attention to composition, and, according to the statement in Mr. Lawrence Gilman's "Edward MacDowell" (London and New York, 1905), he wrote at Wiesbaden all that is comprised between his Op. 23 and 35,—the second pianoforte concerto; the four pieces of Op. 24; "Lancelot and Elaine," for orchestra; the songs, "From an Old Garden"; three songs for male chorus; the "Idyls" and "Poems" for pianoforte after Goethe and Heine; the orchestral pieces, "The Saracens" and "The Beautiful Alda" (after the "Song of Roland"); the "Poems" for pianoforte,—"The Eagle," "The Brook," "Moonshine," "Winter"; the songs of Op. 33 and Op. 34; and the Romance for 'cello and orchestra.—P. H.

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American by trying over his compositions. As I think of it now, it seems quite wonderful, the ease with which all this came. For instance, the 'Hamlet and Ophelia,' I think, was tried over at least twice. The only grumble I ever heard was over the voice parts. I copied most of them, and the early ones must have been awful! I can hear an old musician say under his breath, 'Schrecklich copiert,' until he saw my look of distress and guessed the truth! Then he gave me a kindly nod, as much as to say, 'You will improve.'

"When the money was there for the necessary expense, or when he might have been able to have it printed for nothing, it was too late. Edward felt then that the 'Lamia' belonged to a period quite different from the work he was doing, and he was most critical about work he had finished. I think I do not exaggerate when I say, I doubt whether he would have published any of his compositions if they had been laid aside for even three or four years. He was merciless in his judgment of himself. But, as it chanced, he never had any trouble in finding a publisher for all he wrote, though with the orchestral things, as I said before, he helped pay for all the early compositions.

"As the years rolled on, newer music pushed 'Lamia' aside, though it was always on the list of his printed works. Finally, his feeling was that it was too late for it to appear as a recent work, too soon to stand as a youthful one. Repeatedly, he said to me, 'When

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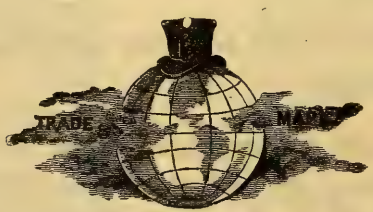
I am old, I shall have it printed, though there is a lot in the orchestration I should like to change.' This he said of his printed works as well.

"I hope I shall not be misunderstood in this matter. There has not been one particle of vanity in wishing to add to Edward's published works, and, fine as the 'Lamia' may or may not be, I think I am not wrong in saying that his reputation in the future will rest greatly on the work he did in the twelve years, between 1890 and 1902. The 'Lamia' was written when he was twenty-six.

"Three reasons decided me to have it published: first, because he himself repeatedly said that in years to come he would do this, and for that reason he would allow it to stay on his list of compositions; secondly, I feel the wisdom of doing this while I am still alive, and with authority can say that the 'Lamia' is in exactly the same condition it was when first written,—not one note changed; thirdly, it were better to publish it at once, during my lifetime, and avoid the possibility of any question of its authenticity in the future. Whether I have been wise or not, of that I cannot be sure. I hope the 'Lamia' will be listened to and judged for just what it is,—a youthful work, interesting as such."

MacDowell, while he was living in Boston, spoke to me about his "Lamia," but only incidentally, when the conversation was about various poets. He said, or rather he shyly admitted, that Keats's "Lamia" had impressed him so deeply that he once wrote a symphonic poem based on it. "If I ever have the time, I may rewrite it." The subject of the poem evidently interested him then, and he spoke of his own work with affection; but he said he had no wish to publish it as then written. He said at the same time that he should like to rewrite pages of his "Lancelot and Elaine." As he remembered the music of the latter symphonic poem, it was "too full of horns."

Mr. Arthur P. Schmidt, who has done much for the interests and the reputation of American composers, says that about two years before MacDowell was taken sick they drew up together a catalogue of MacDowell's compositions. This catalogue, which is now current, though published by Mr. Schmidt, includes all compositions of Mac-



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Dowell in the catalogues of other publishers. In this complete catalogue the "Lamia" was included in the list of orchestral works, though no publisher was then named. When Messrs. MacDowell and Schmidt were at work on this catalogue, the former destroyed manuscripts that he did not wish to leave behind him, for, though he was apparently robust, he had then the premonition that he should not live after his forty-fifth birthday, and this he said to Mr. Schmidt. Among these manuscripts was a sketch of a string quartet. I am told that a manuscript of three movements of a symphony is now in existence, but there was never any thought of publishing this work either when the composer was living or since his death.

***

Keats was fond of Robert Burton's "Anatomy of Melancholy." Charles Brown gave him a copy* of it in 1819. Keats read it carefully "with pen in hand, scoring the margins constantly, even when not annotating and underlining freely. He also began an index of special passages on the last fly-leaf. Now and again his note is but a word, a name, or a parallel quotation; once it is but a note of exclamation. His underlinings are full of interesting suggestions connected with his life and works."

He found the story of Lamia in Burton's book: "Third Partition, Second Section, First Member, First Subsection: Heroical Love causeth Melancholy. His Pedigree, Power, and Extent." And the story is told as follows:—

"Philostratus in his fourth book, 'De Vitâ Apollonii,' hath a memorable instance in this kind, which I may not omit, of one Menippus Lycius, a young man twenty-five years of age, that, going between Cenchreas and Corinth, met such a phantasm in the habit of a fair gentlewoman, which, taking him by the hand, carried him home to her house in the suburbs of Corinth, and told him she was a Phœnician by birth, and if he would tarry with her, 'he would hear her sing and play, and drink such wine as never any drank, and no man should

* After the death of Keats this book went back to Brown, whose son, Major Charles Brown, of Taranaki, New Zealand, gave it to Sir Charles Dilke.



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molest him; but she being fair and lovely would live and die with him that was fair and lovely to behold.' The young man, a philosopher, otherwise staid and discreet, able to moderate his passions, though not this of love, tarried with her awhile to his great content, and at last married her, to whose wedding, amongst other guests, came Apollonius, who, by some probable conjectures, found her out to be a serpent, a lamia, and that all her furniture was like Tantalus' gold described by Homer, no substance, but mere illusions. When she saw herself descried, she wept and desired Apollonius to be silent, but he would not be moved, and thereupon she, plate, house and all that was in it, vanished in an instant: many thousands took note of this fact, for it was done in the midst of Greece."

There is a striking version of this tale in Alexandre Dumas' fantastical "Isaac Laquedem," which was never completed; and in Flaubert's "Temptation of St. Anthony," Damis tells the story to Anthony, while Apollonius stands by silently exulting.

***

Keats wrote from Winchester to his brother George, September 18, 1819: "I have been reading over a part of a short poem I have composed lately called 'Lamia,' and I am certain there is that sort of fire in it which must take hold of people in some way. Give them either pleasant or unpleasant sensation,—what they want is a sensation of some sort." He had written to Benjamin Bailey on August 15 of the same year: "I have written two tales, one from Boccaccio called 'The Pot of Basil,' and another called 'St. Agnes's Eve,' on a popular superstition, and a third called 'Lamia' (half finished)." We know from a letter of Keats to Reynolds that the first part of the poem was finished by July 12 of that year. "I have great hopes of success," he added, "because I make use of my judgment more deliberately than I have yet done; but in case of failure with the world, I shall find my content." The extract from Burton is not in the manuscript copy; but there is this foot-note on page 1: "The groundwork of this story will be found in Burton's 'Anatomy of Melancholy,' Part 3, Sect. 3, Memb. 1st, Subs. 1st."

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Hermes searches after the nymph "to whom all hoofed Satyrs knelt."

There as he stood, he heard a mournful voice,
Such as once heard, in gentle heart, destroys
All pain but pity: thus the lone voice spake:
"When from this wreathed tomb shall I awake!
When move in a sweet body fit for life,
And love, and pleasure, and the ruddy strife
Of hearts and lips! Ah, miserable me!"
The God, dove-footed, glided silently
Round bush and tree, soft-brushing, in his speed,
The taller grasses and full-flowering weed,
Until he found a palpitating snake,
Bright, and cirque-couchant in a dusky brake.

She was a gordian shape of dazzling hue,
Vermilion-spotted, golden, green, and blue;
Striped like a zebra, freckled like a pard,
Eyed like a peacock, and all crimson barr'd;
And full of silver moons, that, as she breathed,
Dissolv'd, or brighter shone, or interwreathed
Their lustres with the gloomier tapestries—
So rainbow-sided, touch'd with miseries,
She seem'd, at once, some penanced lady elf,
Some demon's mistress, or the demon's self.
Upon her breast she wore a wannish fire
Sprinkled with stars, like Ariadne's tiar:
Her head was serpent, but ah, bitter-sweet!
She had a woman's mouth with all its pearls complete:
And for her eyes: what could such eyes do there

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But weep, and weep, that they were born so fair?
As Proserpine still weeps for her Sicilian air.
Her throat was serpent, but the words she spake
Came, as through bubbling honey, for Love's sake.

. . . . . .

Then, once again, the charmed God began
An oath, and through the serpent's ears it ran
Warm, tremulous, devout, psalterian.
Ravish'd, she lifted her Circean head,
Blush'd a live damask, and swift-lisping said,
"I was a woman, let me have once more
A woman's shape, and charming as before.
I love a youth of Corinth—O the bliss!
Give me my woman's form, and place me where he is."

. . . . . .

Left to herself, the serpent now began
To change; her elfin blood in madness ran,
Her mouth foam'd, and the grass, therewith besprent,
Wither'd at dew so sweet and virulent;
Her eyes in torture fix'd, and anguish drear,
Hot, glaz'd, and wide, with lid-lashes all sear,
Flash'd phosphor and sharp sparks, without one cooling tear.
The colours all inflam'd throughout her train,
She writh'd about, convuls'd with scarlet pain:
A deep volcanian yellow took the place
Of all her milder-mooned body's grace;
And, as the lava ravishes the mead,
Spoilt all her silver mail, and golden brede;
Made gloom of all her frecklings, streaks and bars,
Eclips'd her crescents, and lick'd up her stars:
So that, in moments few, she was undrest
Of all her sapphires, greens, and amethyst,
And rubious-argent: of all these bereft,
Nothing but pain and ugliness were left.
Still shone her crown; that vanish'd, also she

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Melted and disappear'd as suddenly;
And in the air, her new voice luting soft,
Cried, "Lycius! gentle Lycius!"—Borne aloft
With the bright mists about the mountains hoar
These words dissolv'd: Crete's forests heard no more.

Whither fled Lamia, now a lady bright,
A full-born beauty new and exquisite?
She fled into that valley they pass o'er
Who go to Corinth from Cenchreas' shore;
And rested at the foot of those wild hills,
The rugged founts of the Peræan rills,
And of that other ridge whose barren back
Stretches, with all its mist and cloudy rack,
South-westward to Cleone. There she stood
About a young bird's flutter from a wood,
Fair, on a sloping green of mossy tread,
By a clear pool, wherein she passioned
To see herself escap'd from so sore ills,
While her robes flaunted with the daffodils.

Ah, happy Lycius!—for she was a maid
More beautiful than ever twisted braid,
Or sigh'd, or blush'd, or on spring-flowered lea
Spread a green kirtle to the minstrelsy:
A virgin purest lipp'd, yet in the lore
Of love deep learned to the red heart's core:
Not one hour old, yet of sciential brain
To unperplex bliss from its neighbour pain;
Define their pettish limits, and estrange
Their points of contact, and swift counterchange;
Intrigue with the specious chaos, and dispart
Its most ambiguous atoms with sure art;
As though in Cupid's college she had spent
Sweet days a lovely graduate, still unshent,
And kept his rosy terms in idle languishment.

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Why this fair creature chose so faerily
By the wayside to linger, we shall see;
But first 'tis fit to tell how she could muse
And dream, when in the serpent prison-house,
Of all she list, strange or magnificent:
How, ever, where she will'd, her spirit went;
Whether to faint Elysium, or where
Down through tress-lifting waves the Nereids fair
Wind into Thetis' bower by many a pearly stair;
Or where God Bacchus drains his cups divine,
Stretch'd out, at ease, beneath a glutinous pine;
Or where in Pluto's gardens palatine
Mulciber's columns gleam in far piazzian line.
And sometimes into cities she would send
Her dream, with feast and rioting to blend;
And once, while among mortals dreaming thus,
She saw the young Corinthian Lycius
Charioting foremost in the envious race,
Like a young Jove with calm uneager face,
And fell into a swooning love of him.
Now on the moth-time of that evening dim
He would return that way, as well she knew,
To Corinth from the shore; for freshly blew
The eastern soft wind, and his galley now
Grated the quaystones with her brazen prow
In port Cenchreas, from Egina isle

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Fresh anchor'd; whither he had been awhile
To sacrifice to Jove, whose temple there
Waits with high marble doors for blood and incense rare.
Jove heard his vows, and better'd his desire;
For by some freakful chance he made retire
From his companions, and set forth to walk,
Perhaps grown wearied of their Corinth talk:
Over the solitary hills he fared,
Thoughtless at first, but ere eve's star appeared
His phantasy was lost, where reason fades,
In the calm'd twilight of Platonic shades.
Lamia beheld him coming, near, more near—
Close to her passing, in indifference drear,
His silent sandals swept the mossy green;
So neighbour'd to him, and yet so unseen
She stood: he pass'd, shut up in mysteries,
His mind wrapp'd like his mantle, while her eyes
Follow'd his steps, and her neck regal white
Turn'd—syllabling thus, "Ah, Lycius bright,
And will you leave me on the hills alone?
Lycius, look back! and be some pity shown."
He did; not with cold wonder fearingly,
But Orpheus-like at an Eurydice;
For so delicious were the words she sung,
It seem'd he had lov'd them a whole summer long:
And soon his eyes had drunk her beauty up,
Leaving no drop in the bewildering cup,
And still the cup was full,—while he, afraid
Lest she should vanish ere his lip had paid
Due adoration, thus began to adore;
Her soft look growing coy, she saw his chain so sure:
"Leave thee alone! Look back! Ah, Goddess, see

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Whether my eyes can ever turn from thee!
For pity do not this sad heart belie—
Even as thou vanishest so shall I die.
Stay! though a Naiad of the rivers, stay!
To thy far wishes will thy streams obey:
Stay! though the greenest woods be thy domain,
Alone they can drink up the morning rain:
Though a descended Pleiad, will not one
Of thine harmonious sisters keep in tune
Thy spheres, and as thy silver proxy shine?
So sweetly to these ravish'd ears of mine
Came thy sweet greeting, that if thou shouldst fade
Thy memory will waste me to a shade:—
For pity do not melt!"—"If I should stay,"
Said Lamia, "here, upon this floor of clay,
And pain my steps upon these flowers too rough,
What canst thou say or do of charm enough
To dull the nice remembrance of my home?
Thou canst not ask me with thee here to roam
Over these hills and vales, where no joy is,—
Empty of immortality and bliss!
Thou art a scholar, Lycius, and must know
That finer spirits cannot breathe below
In human climes, and live: Alas! poor youth,
What taste of purer air hast thou to soothe
My essence? What serener palaces,
Where I may all my many senses please,
And by mysterious sleights a hundred thirsts appease?
It cannot be—Adieu!" So said, she rose
Tiptoe with white arms spread. He, sick to lose
The amorous promise of her lone complain,
Swoon'd, murmuring of love, and pale with pain.
The cruel lady, without any show
Of sorrow for her tender favourite's woe,
But rather, if her eyes could brighter be,
With brighter eyes and slow amenity,
Put her new lips to his, and gave afresh
The life she had so tangled in her mesh:
And as he from one trance was wakening
Into another, she began to sing,
Happy in beauty, life, and love, and every thing,
A song of love, too sweet for earthly lyres,
While, like held breath, the stars drew in their panting fires.

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And then she whisper'd in such trembling tone,
As those who, safe together met alone
For the first time through many anguish'd days,
Use other speech than looks; bidding him raise
His drooping head, and clear his soul of doubt,
For that she was a woman, and without
Any more subtle fluid in her veins
Than throbbing blood, and that the self-same pains
Inhabited her frail-strung heart as his.
And next she wonder'd how his eyes could miss
Her face so long in Corinth, where, she said,
She dwelt but half retir'd, and there had led
Days happy as the gold coin could invent
Without the aid of love; yet in content
Till she saw him, as once she pass'd him by,
Where 'gainst a column he leant thoughtfully
At Venus' temple porch, 'mid baskets heap'd
Of amorous herbs and flowers, newly reap'd
Late on that eve, as 'twas the night before
The Adonian feast; whereof she saw no more,
But wept alone those days, for why should she adore?
Lycius from death awoke into amaze,
To see her still, and singing so sweet lays;
Then from amaze into delight he fell
To hear her whisper woman's lore so well;
And every word she spake entic'd him on
To unperplex'd delight and pleasure known.
Let the mad poets say whate'er they please
Of the sweets of Faeries, Peris, Goddesses,
There is not such a treat among them all,
Haunters of cavern, lake, and waterfall,
As a real woman, lineal indeed
From Pyrrha's pebbles or old Adam's seed.
Thus gentle Lamia judg'd, and judg'd aright,
That Lycius could not love in half a fright,
So threw the goddess off, and won his heart
More pleasantly by playing woman's part,
With no more awe than what her beauty gave,
That, while it smote, still guaranteed to save.
Lycius to all made eloquent reply,
Marrying to every word a twinborn sigh;
And last, pointing to Corinth, ask'd her sweet,
If 'twas too far that night for her soft feet.

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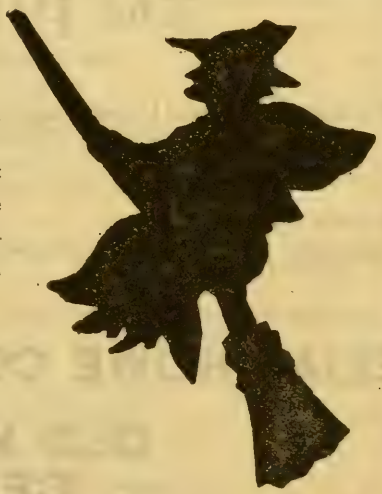
The way was short, for Lamia's eagerness
Made, by a spell, the triple league decrease
To a few paces; not at all surmised
By blinded Lycius, so in her comprized.
They pass'd the city gates, he knew not how,
So noiseless, and he never thought to know.

As men talk in a dream, so Corinth all,
Throughout her palaces imperial,
And all her populous streets and temples lewd,
Mutter'd, like tempest in the distance brew'd,
To the wide-spreaded night above her towers.
Men, women, rich and poor, in the cool hours,
Shuffled their sandals o'er the pavement white,
Companion'd or alone; while many a light
Flared, here and there, from wealthy festivals,
And threw their moving shadows on the walls,
Or found them cluster'd in the corniced shade
Of some arch'd temple door, or dusky colonnade.

Muffling his face, of greeting friends in fear,
Her fingers he press'd hard, as one came near
With curl'd gray beard, sharp eyes, and smooth bald crown,
Slow-stepp'd, and robed in philosophic gown:
Lycius shrank closer, as they met and past,
Into his mantle, adding wings to haste,
While hurried Lamia trembled: "Ah," said he,
"Why do you shudder, love, so ruefully?
Why does your tender palm dissolve in dew?"
"I'm wearied," said fair Lamia: "tell me who
Is that old man? I cannot bring to mind
His features:—Lycius! wherefore did you blind

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Yourself from his quick eyes?" Lycius replied,
" 'Tis Apollonius sage, my trusty guide
And good instructor; but to-night he seems
The ghost of folly haunting my sweet dreams."

While yet he spake they had arrived before
A pillar'd porch, with lofty portal door,
Where hung a silver lamp, whose phosphor glow
Reflected in the slabbed steps below,
Mild as a star in water; for so new,
And so unsullied was the marble's hue,
So through the crystal polish, liquid fine,
Ran the dark veins, that none but feet divine
Could e'er have touch'd there. Sounds Æolian
Breath'd from the hinges, as the ample span
Of the wide doors disclos'd a place unknown
Some time to any, but those two alone,
And a few Persian mutes, who that same year
Were seen about the markets: none knew where
They could inhabit; the most curious
Were foil'd, who watch'd to trace them to their house:
And but the flitter-winged verse must tell,
For truth's sake, what woe afterwards befel,
'Twould humour many a heart to leave them thus,
Shut from the busy world of more incredulous.

Part II.

Love in a hut, with water and a crust,
Is—Love, forgive us!—cinders, ashes, dust;
Love in a palace is perhaps at last
More grievous torment than a hermit's fast:—

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as Margherita in Gounod's

"FAUST"

NEW YORK, May 14.

I have heard my American debutante, (Miss Charlotte Grosvenor), three nights in "Traviata" and she makes prodigious strides each performance. The girlish timidity is gone,—that is, the timidity, not the girlishness,—though she still has an innocent surprised look when the applause refuses to stop. Last night I heard her as Margherita in "Faust." If my "vision" was lovely in her pale blue satin and pink roses as "Violetta," in Faust she was Margherita herself standing amongst the flowers in her simple white gown, a cross at her throat, and the splendid glory of her red-gold hair falling to her knees. A halo seemed to hover round her head, and one felt sure the devil had much wisdom in choosing so saint-like a temptation for the world-jaded Faust. And, best of all, the singer's voice, with its fragrant freshness, matched the picture. I have been told that this girl has been trained entirely in America, but one is told so many tales nowadays. Be that as it may, wherever she may have learned it, she can sing, and she may well be proud of it. The absolute security of her notes was again apparent, and again the flawless intonation seemed to create a whole army of charms in itself; the dainty peal of staccato notes in the jewel song as she laughs to herself in the mirror was in charming contrast to the beautiful legato of the "Moria cara Sorella Mia." In the trio of the prison scene her way of throwing the high notes was electrifying. She looked like a Madonna by some old master in this scene and the angels who bore her upward seemed a fitting background. The audience, however, contended with the angels for the possession of this Margherita, insisting on the repetition of the high notes of the trio before yielding her finally to the shelter of their white wings.

Fare thee well, Margherita! that a great future should await you is the belief of AN OLD OPERA-GOER.

That is a doubtful tale from faery land,
Hard for the non-elect to understand.
Had Lycius liv'd to hand his story down,
He might have given the moral a fresh frown,
Or clench'd it quite: but too short was their bliss
To breed distrust and hate, that make the soft voice hiss.
Beside, there, nightly, with terrific glare,
Love, jealous grown of so complete a pair,
Hover'd and buzz'd his wings, with fearful roar,
Above the lintel of their chamber door,
And down the passage cast a glow upon the floor.

For all this came a ruin: side by side
They were enthroned, in the even tide,
Upon a couch, near to a curtaining
Whose airy texture, from a golden string,
Floated into the room, and let appear
Unveil'd the summer heaven, blue and clear,
Betwixt two marble shafts:—there they reposed,
Where use had made it sweet, with eyelids closed,
Saving a tythe which love still open kept,
That they might see each other while they almost slept;
When from the slope side of a suburb hill,
Deafening the swallow's twitter, came a thrill
Of trumpets—Lycius started—the sounds fled,
But left a thought, a buzzing in his head.
For the first time, since first he harbour'd in
That purple-lined palace of sweet sin,
His spirit pass'd beyond its golden bourn
Into the noisy world almost forsworn.
The lady, ever watchful, penetrant,
Saw this with pain, so arguing a want
Of something more, more than her empery
Of joys; and she began to moan and sigh
Because he mused beyond her, knowing well
That but a moment's thought is passion's passing bell.
"Why do you sigh, fair creature?" whisper'd he:
"Why do you think?" return'd she tenderly:
"You have deserted me;—where am I now?
Not in your heart while care weighs on your brow:
No, no, you have dismiss'd me; and I go
From your breast houseless: aye, it must be so."
He answer'd, bending to her open eyes,

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Where he was mirror'd small in paradise,
"My silver planet, both of eve and morn!
Why will you plead yourself so sad forlorn,
While I am striving how to fill my heart
With deeper crimson, and a double smart?
How to entangle, trammel up and snare
Your soul in mine, and labyrinth you there
Like the hid scent in an unbudded rose?
Aye, a sweet kiss—you see your mighty woes.
My thoughts! shall I unveil them? Listen then!
What mortal hath a prize, that other men
May be confounded and abash'd withal,
But lets it sometimes pace abroad majestical,
And triumph, as in thee I should rejoice
Amid the hoarse alarm of Corinth's voice.
Let my foes choke, and my friends shout afar,
While through the thronged streets your bridal car
Wheels round its dazzling spokes."—The lady's cheek
Trembled; she nothing said, but, pale and meek,
Arose and knelt before him, wept a rain
Of sorrows at his words; at last with pain
Beseeching him, the while his hand she wrung,
To change his purpose. He thereat was stung,
Perverse, with stronger fancy to reclaim
Her wild and timid nature to his aim:
Besides, for all his love, in self despite,
Against his better self, he took delight
Luxurious in her sorrows, soft and new
His passion, cruel grown, took on a hue
Fierce and sanguineous as 'twas possible
In one whose brow had no dark veins to swell.
Fine was the mitigated fury, like
Apollo's presence when in act to strike
The serpent—Ha, the serpent! certes, she
Was none. She burnt, she lov'd the tyranny,
And, all subdued consented to the hour
When to the bridal he should lead his paramour.
Whispering in midnight silence, said the youth,

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"Sure some sweet name thou hast, though, by my truth,
I have not ask'd it, ever thinking thee
Not mortal, but of heavenly progeny,
As still I do. Hast any mortal name,
Fit appellation for this dazzling frame?
Or friends or kinsfolk on the citied earth,
To share our marriage feast and nuptial mirth?"
"I have no friends," said Lamia, "no, not one;
My presence in wide Corinth hardly known:
My parents' bones are in their dusty urns
Sepulchred, where no kindled incense burns,
Seeing all their luckless race are dead, same me,
And I neglect the holy rite for thee.
Even as you list invite your many guests;
But if, as now it seems, your vision rests
With any pleasure on me, do not bid
Old Apollonius—from him keep me hid."
Lycius, perplex'd at words so blind and blank,
Made close inquiry; from whose touch she shrank,
Feigning a sleep; and he to the dull shade
Of deep sleep in a moment was betray'd.

It was the custom then to bring away
The bride from home at blushing shut of day,
Veil'd, in a chariot, heralded along
By strewn flowers, torches, and a marriage song,
With other pageants: but this fair unknown
Had not a friend. So being left alone,
(Lycius was gone to summon all his kin)
And knowing surely she could never win
His foolish heart from its mad pompousness,
She set herself, high-thoughted, how to dress
The misery in fit magnificence.
She did so, but 'tis doubtful how and whence
Came, and who were her subtle servitors.
About the halls, and to and from the doors,
There was a noise of wings, till in short space
The glowing banquet-room shone with wide-arched grace
A haunting music, sole perhaps and lone
Supportress of the faery-roof, made moan
Throughout, as fearful the whole charm might fade.
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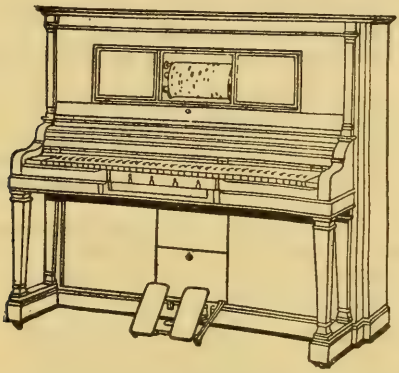
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High in the midst, in honour of the bride:
Two palms and then two plantains, and so on,
From either side their stems branch'd one to one
All down the aisled place; and beneath all
There ran a stream of lamps straight on from wall to wall.
So canopied, lay an untasted feast
Teeming with odours. Lamia, regal drest,
Silently paced about, and as she went,
In pale contented sort of discontent,
Mission'd her viewless servants to enrich
The fretted splendour of each nook and niche.
Between the tree-stems, marbled plain at first,
Came jasper pannels; then, anon, there burst
Forth creeping imagery of slighter trees,
And with the larger wove in small intricacies.
Approving all, she faded at self-will,
And shut the chamber up, close, hush'd and still,
Complete and ready for the revels rude,
When dreadful guests would come to spoil her solitude

The day appear'd, and all the gossip rout.
O senseless Lycius! Madman! wherefore flout
The silent-blessing fate, warm cloister'd hours,
And show to common eyes these secret bowers?
The herd approach'd; each guest, with busy brain,
Arriving at the portal, gaz'd amain,
And enter'd marvelling: for they knew the street,
Remember'd it from childhood all complete
Without a gap, yet ne'er before had seen
That royal porch, that high-built fair demesne;
So in they hurried all, maz'd, curious and keen:
Save one, who look'd thereon with eye severe,
And with calm-planted steps walk'd in austere;
'Twas Apollonius: something too he laugh'd,
As though some knotty problem, that had daft
His patient thought, had now begun to thaw,
And solve and melt:—'twas just as he foresaw.

He met within the murmurous vestibule
His young disciple. "'Tis no common rule,
Lycius," said he, "for uninvited guest
To force himself upon you, and infest
With an unbidden presence the bright throng

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Of younger friends; yet must I do this wrong,
And you forgive me." Lycius blush'd, and led
The old man through the inner doors broad-spread;
With reconciling words and courteous mien
Turning into sweet milk the sophist's spleen.

Of wealthy lustre was the banquet-room,
Fill'd with pervading brilliance and perfume:
Before each lucid pannel fuming stood
A censer fed with myrrh and spiced wood,
Each by a sacred tripod held aloft,
Whose slender feet wide-swerv'd upon the soft
Wool-woofed carpets: fifty wreaths of smoke
From fifty censers their light voyage took
To the high roof, still mimick'd as they rose
Along the mirror'd walls by twin-clouds odorous.
Twelve sphered tables, by silk seats insphered,
High as the level of a man's breast reared
On libbard's paws, upheld the heavy gold
Of cups and goblets, and the store thrice told
Of Ceres' horn, and, in huge vessels, wine
Come from the gloomy tun with merry shine.
Thus loaded with a feast the tables stood,
Each shrining in the midst the image of a God.

When in an antechamber every guest
Had felt the cold full sponge to pleasure press'd,
By minist'ring slaves, upon his hands and feet,
And fragrant oils with ceremony meet
Pour'd on his hair, they all mov'd to the feast
In white robes, and themselves in order placed
Around the silken couches, wondering
Whence all this mighty cost and blaze of wealth could spring.

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Soft went the music the soft air along,
While fluent Greek a vowel'd undersong
Kept up among the guests, discoursing low
At first, for scarcely was the wine at flow;
But when the happy vintage touch'd their brains,
Louder they talk, and louder come the strains
Of powerful instruments:—the gorgeous dyes,
The space, the splendour of the draperies,
The roof of awful richness, nectarous cheer,
Beautiful slaves, and Lamia's self, appear,
Now, when the wine has done its rosy deed,
And every soul from human trammels freed,
No more so strange; for merry wine, sweet wine,
Will make Elysian shades not too fair, too divine.
Soon was God Bacchus at meridian height;
Flush'd were their cheeks, and bright eyes double bright:
Garlands of every green, and every scent
From vales deflower'd, or forest-trees branch-rent,
In baskets of bright osier'd gold were brought
High as the handles heap'd, to suit the thought
Of every guest; that each, as he did please,
Might fancy-fit his brows, silk-pillow'd at his ease.

What wreath for Lamia? What for Lycius?
What for the sage, old Apollonius?
Upon her aching forehead be there hung
The leaves of willow and of adder's tongue;
And for the youth, quick, let us strip for him
The thyrsus, that his watching eyes may swim
Into forgetfulness; and, for the sage,
Let spear-grass and the spiteful thistle wage
War on his temples. Do not all charms fly
At the mere touch of cold philosophy?
There was an awful rainbow once in heaven:
We know her woof, her texture; she is given
In the dull catalogue of common things.
Philosophy will clip an Angel's wings,
Conquer all mysteries by rule and line,
Empty the haunted air, and gnomed mine—
Unweave a rainbow, as it erewhile made
The tender-person'd Lamia melt into a shade.

By her glad Lycius sitting, in chief place,
Scarce saw in all the room another face,



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Till, checking his love trance, a cup he took
Full brimm'd, and opposite sent forth a look
'Cross the broad table, to beseech a glance
From his old teacher's wrinkled countenance,
And pledge him. The bald-head philosopher
Had fix'd his eye, without a twinkle or stir
Full on the alarmed beauty of the bride,
Brow-beating her fair form, and troubling her sweet pride
Lycius then press'd her hand, with devout touch,
As pale it lay upon the rosy couch:
'Twas icy, and the cold ran through his veins;
Then sudden it grew hot, and all the pains
Of an unnatural heat shot to his heart.
Lamia, what means this? Wherefore dost thou start?
"Know'st thou that man?" Poor Lamia answer'd not
He gaz'd into her eyes, and not a jot
Own'd they the lovelorn piteous appeal:
More, more he gaz'd: his human senses reel:
Some hungry spell that loveliness absorbs;
There was no recognition in those orbs.
"Lamia!" he cried—and no soft-toned reply.
The many heard, and the loud revelry
Grew hush; the stately music no more breathes;
The myrtle sicken'd in a thousand wreaths.
By faint degrees, voice, lute, and pleasure ceased;
A deadly silence step by step increased,
Until it seem'd a horrid presence there,
And not a man but felt the terror in his hair.
"Lamia!" he shriek'd; and nothing but the shriek
With its sad echo did the silence break.
"Begone, foul dream!" he cried, gazing again
In the bride's face, where now no azure vein
Wander'd on fair-spaced temples; no soft bloom
Misted the cheek; no passion to illume
The deep-recessed vision:—all was blight;
Lamia, no longer fair, there sat a deadly white.
"Shut, shut those juggling eyes, thou ruthless man!
Turn them aside, wretch! or the righteous ban
Of all the Gods, whose dreadful images
Here represent their shadowy presences,
May pierce them on the sudden with the thorn
Of painful blindness; leaving thee forlorn,
In trembling dotage to the feeblest fright

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Of conscience, for their long offended might,
For all thine impious proud-heart sophistries,
Unlawful magic, and enticing lies.
Corinthians! look upon that grey-beard wretch!
Mark how, possess'd, his lashless eyelids stretch
Around his demon eyes! Corinthians, see!
My sweet bride withers at their potency."
"Fool!" said the sophist, in an under-tone
Gruff with contempt; which a death-nighing moan
From Lycius answer'd, as heart-struck and lost,
He sank supine beside the aching ghost.
"Fool! Fool!" repeated he, while his eyes still
Relented not, nor mov'd; "from every ill
Of life have I preserv'd thee to this day,
And shall I see thee made a serpent's prey?"
Then Lamia breath'd death breath; the sophist's eye,
Like a sharp spear, went through her utterly,
Keen, cruel, perceant, stinging: she, as well
As her weak hand could any meaning tell,
Motion'd him to be silent; vainly so,
He look'd and look'd again a level—No!
"A serpent!" echoed he; no sooner said,
Than with a frightful scream she vanished:
And Lycius' arms were empty of delight,
As were his limbs of life, from that same night.
On the high couch he lay!—his friends came round—
Supported him—no pulse, or breath they found,
And, in its marriage robe, the heavy body wound.

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally

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adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . *Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra . . . . . *Weissheimer*
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PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) . . . . . *Weissheimer*
Chorus, "Trocknet nicht" . . . . . *Weissheimer*
Chorus, "Frühlingslied" . . . . . *Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera "Tannhäuser" . . . . . *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer,

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October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

***

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I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

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Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

***

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

***

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-

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singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden, but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

***

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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Subscription Tickets, $3.00 and $2, according to location, now on sale at STEINERT HALL, Boston. Telephone, Oxford 1330.

VIOLIN RECITAL

BY

RICHARD CZERWONKY

Wednesday Evening, November 11, at 8.15

PROGRAM

1. SONATA IN A . . . . . Handel
2. FANTASIA APPASSIONATA . . . . . Vieuxtemps
3. (*a*) ADAGIO . . . . . Viotti
   (*b*) ZEFIR . . . . . Hubay
   (*c*) ALLA POLACCA . . . . . Ph. Scharwenka
4. AIRS HONGROISES . . . . . Ernst

MR. CARL LAMSON, ACCOMPANIST

Reserved Seats, 75c., $1, $1.50. Tickets are now on sale at the hall (Oxford 1330)

THE HUME PIANO USED

STEINERT HALL

Miss

Carolyn Louise Willard

(Of Chicago)

ANNOUNCES A

PIANOFORTE RECITAL

TO BE GIVEN ON

Wednesday Afternoon, November 18

AT THREE O'CLOCK

Reserved Seat Tickets at 50c., $1.00, $1.50, are on sale at the Hall, or may be ordered by telephone (Oxford 1330)

(Miss Willard is a former pupil of Leschetizky in Vienna, and a co-laborer with Mrs. Zeisler)

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A. BAK, Second Violin
K. RISSLAND, Viola
C. BARTH, Violoncello

WILL GIVE THREE CHAMBER CONCERTS

On Monday Evenings

November 16, December 14, and February 1

Assisting Artists: **Messrs. Charles Anthony, Richard Platt, Walter Spry** (Chicago), and others.
Compositions by Haydn, Mozart, Beethoven, Borodin, Foote, Reger, Castillon, etc., will be performed.

PROGRAM FOR NOVEMBER 16

Quartet, in B major	Mozart
Sonata, op. 72, for violin and piano (1st time)	Reger
Quartet No. 2, in D major	Borodin

Mr. CHARLES ANTHONY Assisting

MASON & HAMLIN PIANO USED

Season tickets $4.00, $2.50, $1.50; on sale at **688 Boylston Street, Treasurer's office,** on and after October 26; orders for seats (accompanied by check made out to Hoffmann Quartet), may be sent to J. Hoffman, 90 Gainsboro Street, and will receive prompt attention.

The

Hess - Schroeder Quartet

Prof. Willy Hess	First Violin
J. Von Theodorowicz	Second Violin
Emile Ferir	Viola
Alwin Schroeder	Violoncello

Will give Five Chamber Music Concerts on Tuesday Evenings at 8.15 O'Clock

NOVEMBER 17, 1908
DECEMBER 22, 1908
JANUARY 19, 1909
MARCH 2, 1909
MARCH 23, 1909

At CHICKERING HALL

PROGRAMME for First Concert, November 17

I.	QUARTET in G major, No. 1	Mozart
II.	QUARTET in E minor, Op. 59, No. 2	Beethoven
III.	QUARTET in C major, Op. 33	Haydn

Season Tickets for Five Concerts, $6, $4, and $2.50, according to location, now on sale at Box Office, Symphony Hall.

Single Tickets, $1.50 $1.00, and 50 cents, on sale on and after Monday, November 9.

DEBUCHY'S CONCERT . SYMPHONY HALL

Tuesday Afternoon, November 17, at 2.30

Concert of French Theatrical and Romantic Music. Orchestra of 74
Mr. Albert Debuchy, Conductor
Orchestral works by

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Mme. CALVÉ Soloist

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ARIA from "LES PÊCHEURS DE PERLES" (with Orchestra) . . . Bizet
AVE MARIA (with Violin, Harp, Organ Accompaniment) . . Bach–Gounod

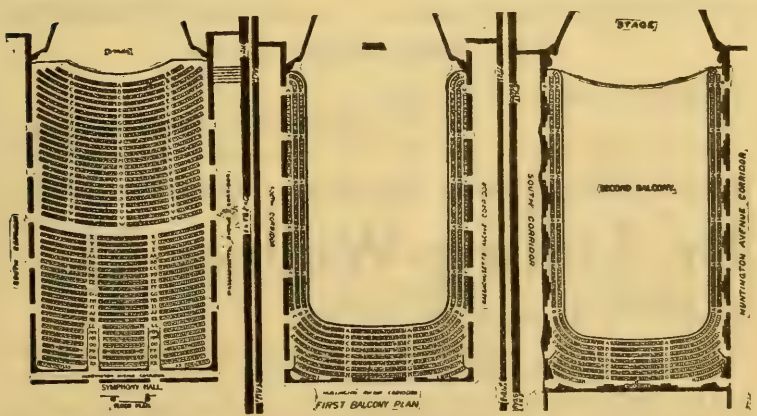
and SONGS WITH PIANO

Mr. G. BARRÈRE will play the Intermezzo, flute solo from "Conte d'Avril" by Widor

---

TICKETS, $2.50, $2.00, $1.50, $1.00. On sale at Symphony Hall on and after November 2.

ADVANCE ORDERS BY MAIL accompanied by check made payable to Albert Debuchy and addressed to him at Symphony Hall, Boston, will be filled in the order of their reception.



SPECIAL ANNOUNCEMENTS

Jordan Hall, Monday Afternoon, October 26, at 3

Arthur Hartmann Violinist
Assisted by ALFRED CALZIN, Pianist

Tickets and Programs at Box Office, Symphony Hall
$1.50, $1.00, and 50c.

Jordan Hall, Monday Afternoon, November 2, at 3

SAUER Piano Recital

Tickets $2.00, $1.50, $1.00 and 50c., at Symphony Hall

Symphony Hall, Friday Afternoon, November 6, at 2.30

Mme. Sembrich In Song Recital

TICKETS, $2.00, $1.50, and $1.00
Public Sale opens Friday, October 30

Symphony Hall, Monday Evening, November 9, at 8

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Jordan Hall, Monday Afternoon, November 16, at 3

Dr. Ludwig Wüllner Song Recital

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At Symphony Hall on and after Monday, November 9

MAIL ORDERS for the above concerts, accompanied by check or money order, and addressed to L. H. Mudgett, Symphony Hall, filled in order of receipt and as near the desired location as possible, prior to public sale.

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JULIUS ROENTGEN, *Second Violin* — WILLEM WILLEKE, *Violoncello*

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at 8.15 o'clock

November 10	1908
December 8 . . .	1908
January 5	1909
February 16	1909
March 16	1909

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Miss KATHARINE GOODSON — **Mr. OSSIP GABRILOWITSCH**
Mr. ERNEST CONSOLO — **Mr. COURTLANDT PALMER**
Mr. ARTHUR FOOTE

PROGRAM OF FIRST CONCERT

Haydn . . . . . Quartet in E-flat, Op. 33, No. 2

Courtlandt Palmer . . . . . Quintet in A minor
For Pianoforte, two Violins, Viola and Violoncello. (M.S. first time)

Beethoven . . . . . Quartet in C major, Op. 59, No. 3

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HAENDEL . . . Oboe Concerto with strings accompaniment

MOZART . Divertissement for 2 oboes, 2 horns, and 2 bassoons

BEETHOVEN . . . . Trio for 2 oboes and English horn
(First time at these concerts)

FALCONI Sextet for flute, oboe, clarinet, horn, bassoon, and piano

DESTENAY . . . . Trio for oboe, clarinet and piano

WOOLLETT . . 5 pieces for two flutes, clarinet, horn, and piano

ENESCO . Symphonie for 2 flutes, oboe, English horn, 2 clarinets, 2 horns, and 2 bassoons
(New, and first time in America)

CAPLET Suite Persane for 2 flutes, 2 oboes, 2 clarinets, 2 horns, and 2 bassoons

LOEFFLER . . . . Rapsodies for oboe, viola, and piano

MALHERBES Sextet for flute, oboe, English horn, clarinet, horn, bassoon

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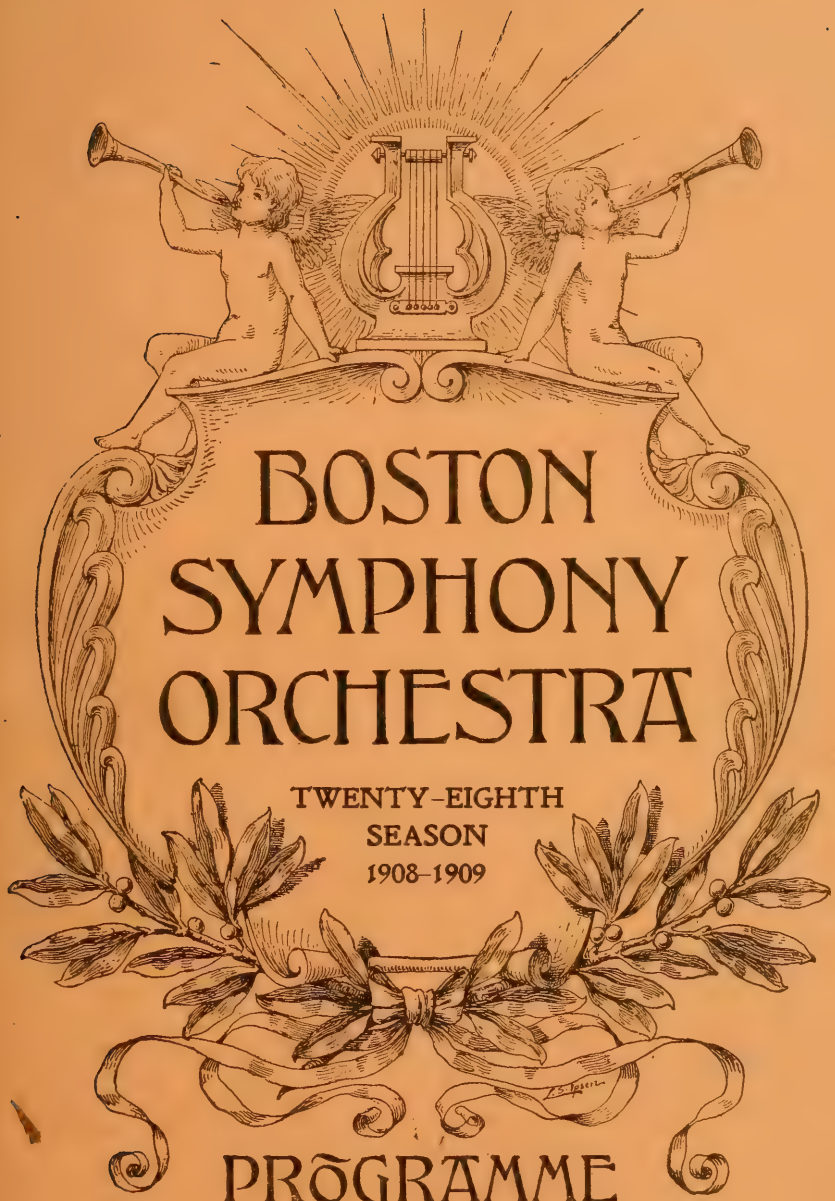
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1908–1909

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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Fourth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, OCTOBER 30

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 31

AT 8.00 O'CLOCK

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Mahn, F.
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Rissland, K.
Bak, A.
Ribarsch, A.
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PROGRAMME.

Smetana . "The Moldau," Symphonic Poem (No. 2 of the cycle "My Country")

The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John Rapids; the broad river; Vyšehrad motive.

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II. Romanze: Ziemlich langsam.
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IV. Langsam; Lebhaft.

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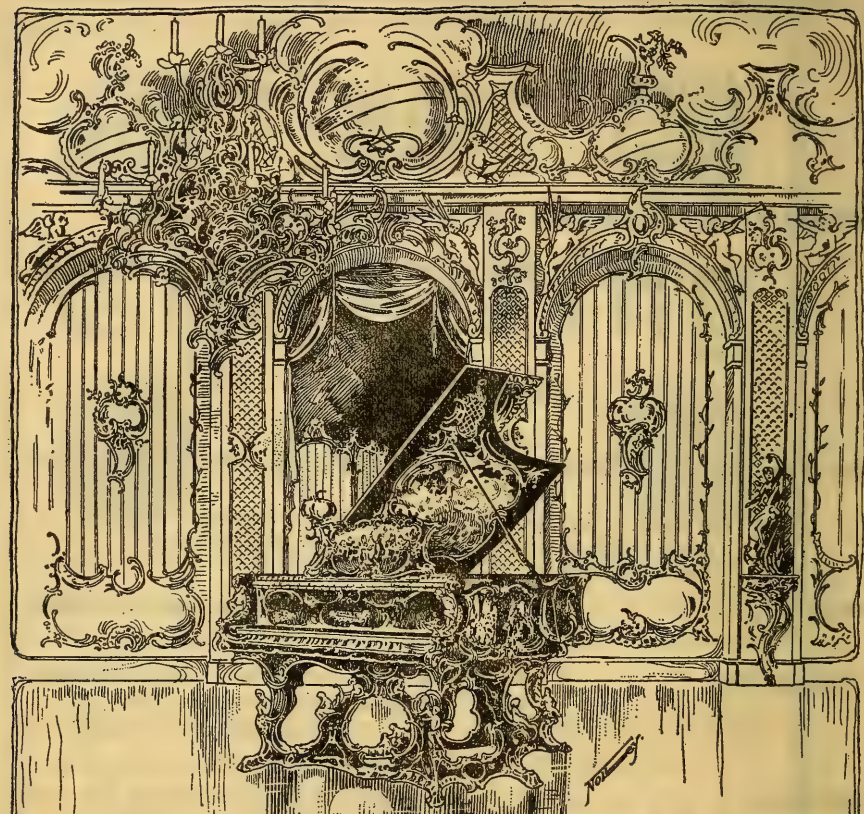
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The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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SYMPHONIC POEM, "THE MOLDAU" (FROM "MY COUNTRY," NO. 2).

FRIEDRICH SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. VYSEHRAD (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.

II. VLTAVA* ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. SARKA. Composed at Prague; completed February 20, 1875. Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. ZCESKYCH LUHŮV A HÁJŮV ("From Bohemia's Fields and

* "'Multava,' the Latin name of the river. But as the U is written V, MVLTAVA, the words are the same." William Ritter, in his interesting Life of Smetana, published at Paris by Félix Alcan, 1908.

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Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; "as the Germans say, "Volksweisen" or "Tanzweisen."

V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

***

The following Preface* is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night

* The translation into English is by Mr. W. F. Apthorp.

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the wood and water nymphs revel in its shining waves, in which many fortresse and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

***

"The Moldau" begins Allegro commodo non agitato E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away." "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two

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***

These works by Smetana have been performed at Symphony Concerts in Boston:—

"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903. March 16, 1907.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907.

Overture to the opera, "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

***

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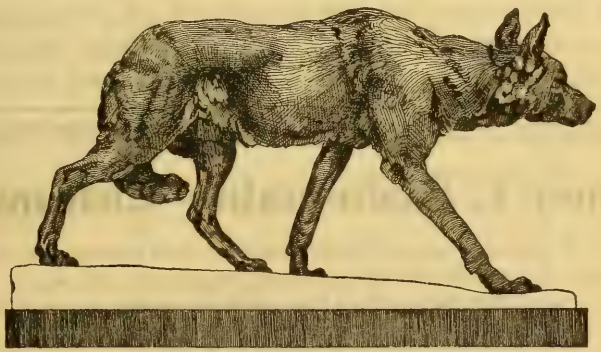
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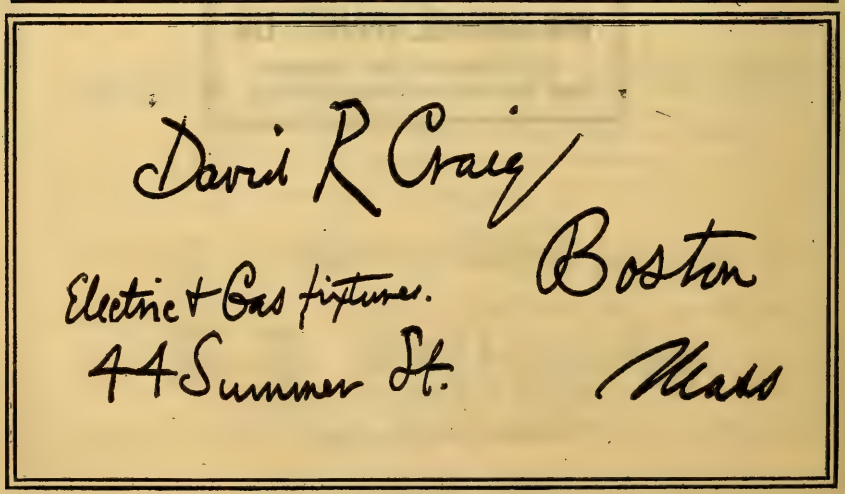
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tones, as the cry of a child or the barking of a dog, I hear very well, just as I do loud whistling, and yet I cannot determine what the noise is or whence it comes. Conversation with me is impossible. I hear my own pianoforte-playing only in fancy, not in reality. I cannot hear the playing of anybody else, not even the performance of a full orchestra in opera or in concert. I do not think it possible for me to improve. I have no pain in the ear, and the physicians agree that my disease is none of the familiar ear troubles, but something else, perhaps a paralysis of the nerves and the labyrinth. And so I am wholly determined to endure my sad fate in a calm and manly way as long as I live."

Deafness compelled Smetana in 1874 to give up his activity as a conductor. In order to gain money for consulting foreign specialists Smetana gave a concert in 1875, at which the symphonic poems "Vysehrad" and "Vltava," from the cycle "My Fatherland," were performed. The former, composed in 1874, bears the inscription, "In a condition of ear suffering." The second, composed also in 1874, bears the inscription, "In complete deafness." In April, 1875, he consulted physicians at Würzburg, Munich, Salzburg, Linz, Vienna; and, in hope of bettering his health, he moved to Jabkenitz, the home of his son-in-law, and in this remote but cheerful corner of the world he lived, devoted to nature and art. He could compose only for three hours a day, for the exertion worked mightily on his body. He had the tunes which he wrote sung aloud to him, and the singer by the end of an hour was voiceless. In February, 1876, he again began to compose operas. Under these conditions he wrote "The Kiss." The libretto pleased him so much that he put aside the opera "Viola," which he had begun, and composed the music to "The Kiss" in a comparatively short time (February—August, 1876). He determined henceforth to set operatic music only to librettos by Eliská Krásnohorská. The success of "The



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Kiss" at the first performance was brilliant, and the opera gained popularity quicker than "The Sold Bride."

There are references to his deafness in the explanatory letter which he wrote to Josef Srb about his string quartet in E minor, "Aus meinem Leben": "I wish to portray in tones my life: First movement: Love of music when I was young; predisposition toward romanticism; unspeakable longing for something inexpressible, and not clearly defined; also a premonition of my future misfortune (deafness). The long drawn-out tone E in the finale, just before the end, originates from this beginning. It is the harmful piping of the highest tone in my ear, which in 1878 announced my deafness. I allow myself this little trick because it is the indication of a fate so important to me. . . . Fourth movement: The perception of the individuality of the national element in music: the joy over my success in this direction until the interruption by the terrible catastrophe; the beginning of deafness; a glance at the gloomy future; a slight ray of hope of betterment; painful impersssions aroused by the thought of my first artistic beginnings."

The years of Smetana's deafness might well be named his classic period, for during these years of discouragement and gloom were born the cycle of symphonic poems, "My Fatherland"; the string quartet in E minor; the opera, "Tajemství" ("The Secret") (September 18, 1878, Prague).

His last appearance in public as a pianist was at his fiftieth jubilee concert at Prague, January 4, 1880. His opera, "Certova Stená" ("The Devil's Wall"), was produced October 29, 1882. The proceeds of the third performance were intended for the benefit of the composer, but the public was cold. "I am at last too old, and I should not write anything more; no one wishes to hear from me," he said. And this was to

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him the blow of blows, for he had comforted himself in former misfortunes and conflicts by indomitable confidence in his artistry; but now doubt began to prick him.

And then he wrote: "I feel myself tired out, sleepy. I fear that the quickness of musical thought has gone from me. It appears to me as though everything that I now see musically with the eyes of the spirit, everything that I work at, is covered up by a cloud of depression and gloom. I think I am at the end of original work; poverty of thought will soon come, and, as a result, a long, long pause, during which my talent will be dumb." He was then working at a string quartet in D minor; it was to be a continuation of his musical autobiography; it was to portray in tones the buzzing and hissing of music in the ears of a deaf man. He had begun this quartet in the summer of 1882, but he had a severe cough, pains in the breast, short breath.

There was a dreary benefit performance, the first performance of the whole cycle, "My Fatherland," at Prague, November 5, 1882. On the return from Prague, overstrain of nerves brought on mental disturbance. Smetana lost the ability to make articulate sounds, to remember, to think. Shivers, tremors, chills, ran through his body. He would scream continually the syllables *te-te-ne*, and then he would stand for a long time with his mouth open and without making a sound. He was unable to read. He forgot the names of persons near him. The physician forbade him any mental employment which should last over a quarter of an hour. Soon he was forbidden to read or write or play



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pieces of music; he was not allowed to think in music. Humor, which had been his faithful companion for years, abandoned him. Strange ghosts and ghastly apparitions came to him, and played wild pranks in his diseased fancy.

In March, 1883, he went to Prague, and, in spite of the physician, completed his second string quartet. He dreamed of writing a cycle of national dances, "Prague, or the Czech Carnival," and he composed the beginning, the mob of masks, the opening of the ball with a polonaise. He again thought of his sketched opera, "Viola."

The greatest of Czech composers knew nothing of the festival by which the nation honored his sixtieth birthday in 1884. His nerves had given way; he was in utter darkness. His friend Srb put him (April 20, 1884) in an insane asylum at Prague, and Smetana died there on the twelfth of the next month without once coming to his senses.

ITALIAN SERENADE FOR SMALL ORCHESTRA . . . . . HUGO WOLF

(Born at Windischgrätz, Steiermark, March 13, 1860; died in a mad-house at Vienna, February 22, 1903.)

Wolf at Vienna in 1887 composed two movements for string quartet, a "Humoristisches Intermezzo" and an "Italienische Serenade." The latter is related thematically to the "Italienische Serenade" for small orchestra, on which he worked in the course of the years 1893–94.

Only one movement, the first, was completed. Some say it was finished in 1890. A second movement, orchestrated at Traunkirchen in 1893, has only twenty-eight measures. Its chief theme is a gentle song. The third movement, composed early in December, 1897, when the unfortunate man was at Dr. Svetlin's asylum in Vienna, has about forty measures. It is entitled "Tarantella," and in this

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movement he introduced the celebrated "Funiculì-Funiculà"* melody of Denza, of which he was fond.

The score of this finished movement, edited by Max Reger, was published in 1903. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, solo viola, and the usual strings. In the original version the English horn was used instead of the solo viola.

Wolf did not hear this music in his lifetime. The Serenade as a quartette was performed in Vienna in January, 1904, and the applause was so great that the performance was repeated. On January 29 of the same year the Serenade was performed at an orchestral concert of the Styrian Music Society.

The first performance of this orchestral serenade in the United States was by the Chicago orchestra at Chicago, January 21, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Gericke, April 1, 1905.

The string quartette Italian Serenade, edited by Max Reger, was played for the first time in Boston by the Kneisel Quartette, October 25, 1904, and repeated by request at a concert of the same club, March 14, 1905.

The movement is a rondo on piffero † melodies. It opens in G major, "Äusserst lebhaft" (as lively as possibly), 3-8. The chief theme, which returns after two long spun-out interruptions, is given to the solo viola. The *pifferari* are soon heard, for there is a droning-bass with empty fifths. The development of the chief theme is divided into three sec-

* This Neapolitan ditty was composed by Luigi Denza in 1880, and was soon known throughout the world. Richard Strauss, believing it to be a folk-tune, introduced it as the chief theme of the fourth movement, "Neapolitan Folk Life," of his symphonic fantasia, "From Italy."

† The pifaro, or piffero, is an old form of the oboe, still in use in some districts of Italy and the Tyrol. It was formerly called the "Schalmey." The *pifferari* are peasants who come to Rome in Christmas-tide to pipe pastoral melodies to the street Madonnas. "The Pastoral Symphony" in "The Messiah" is based on such tunes.

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tions easily distinguished by characteristic, melodic use of solo instruments. The first episode begins with a 'cello theme, "with great expression," 6-8, which is followed by a phrase for oboe. A crescendo leads to a dashing melody, which, to borrow Dr. Ernst Decsey's phrase, has Chianti in its veins,—tutti, and in a fiery manner, *ff*. At the end of this episodic section the violins bring the chief melody back, and a solo flute furnishes an opposing melody. There is free development of the chief theme. A violoncello solo leads to the second episode. A short period in imitation breaks the song of this serenade; a crescendo follows, and after a fortissimo is reached there is a dreamy theme for the solo viola. Fantastically colored measures (tremolo of muted strings) prepare the repetition of the chief theme. This time there is no new development; the movement ends with the few introductory measures, as it began. (See "Hugo Wolfs Letzten Jahren," by Dr. Ernst Decsey, of Graz, an article published in *Die Musik* (1901, pp. 215–220), Professor Dr. H. Reimann's notes to the Berlin Philharmonic Concerts, October 10, 1904, and Dr. Ernst Decsey's "Hugo Wolf" in four volumes (Berlin and Leipsic, 1903–06).

***

Philipp Wolf, the father of Hugo, was a currier, a currier against his will. The man was interested in literature and art, but he was compelled to follow the family calling. In 1867 his property was so injured

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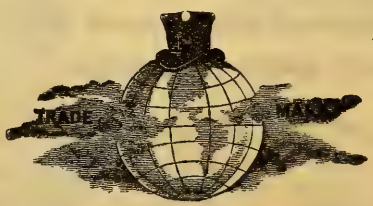
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by fire that he was never again prosperous. Philipp was something of a violinist and guitarist, and he was the first teacher of Hugo, the fourth of eight children. The boy learned the violin and the piano, and there was household music,—string quartets or pieces for small orchestra. From 1865 to 1869 Hugo attended the Pfarrhauptschule in his native town; in 1870–71 he went to the Gymnasium in Graz, where he took piano lessons of Joh. Buwa and violin lessons of Ferd. Casper. He then studied at the Gymnasium in St. Paul and in 1874–75 the Gymnasium at Marburg.

In 1875 Hugo entered the Vienna Conservatory. He studied harmony with Franz Krenn and the piano with Wilhelm Schenner. In 1877 he was dismissed from the Conservatory. The Director of the Conservatory was Josef Hellmesberger (1828–93), "a classical violinist and classical conversationalist, a musician *comme il faut* and a Viennese *comme il faut*, an artist whose quartet playing was as celebrated as was the legion of bonmots told by him or attributed to him, a man of the world, a distinguished character in the music life of Vienna." One day he received an astounding note, which read pretty much as follows: "You have only one more Christmas to celebrate, then your end will come. Hugo Wolf." Some humorous student played this trick on Hellmesberger and Wolf. In vain did the latter protest his innocence and show his own handwriting: he was dismissed. Then began Wolf's dark and dreary life. From 1877 to 1881 he lived in Vienna as a needy music teacher. In 1875 he had experienced a great pleasure, one that influenced him mightily. He met Richard Wagner, and for a few minutes talked with him. The fifteen-year-old boy wished to show him some of his compositions, and Wagner in a most friendly manner told him to wait until he had written riper and more important works; but the courtesy of Wagner's refusal moved Wolf



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deeply, just as the performance of "Tannhäuser" at Vienna in November, 1875, had turned him into a fanatical Wagnerite. In these years of poverty Wolf became intimate with Felix Mottl and Adalbert von Goldschmidt, and they endeavored to find violin and piano pupils for him. In 1879 his lessons brought him in only thirty-six or thirty-eight guldens a month. He loathed the drudgery of teaching the dull, and he did not hesitate to address any such daughter of a most respectable family as "blödes Frauenzimmer." He had begun to compose songs in 1875. The list of his works written from 1875 to 1889 and unpublished at the time of his death is in Decsey's Life of the Composer.

Wolf thought of going to America to try his fortune, for America was surely a Tom Tiddler's ground for musicians, but in 1881 he went to Salzburg as second conductor of the opera. He did not distinguish himself at Salzburg, but he was allowed to conduct only light operas and operettas. They say that at a rehearsal he addressed the chorus as follows: "O let that stuff alone; I'll play you something from 'Tristan and Isolde.'" He left Salzburg in 1882.

From January 27, 1884, to May, 1887, Wolf was the music critic of the *Salonblatt*, "a society journal of the high life of Vienna." It is to be hoped that the Wolf Society will publish in book form the best of the contributed articles, for they are singularly shrewd, pungent, entertaining, and written with infinite gusto. The critic sided with the Wagner-Bruckner faction, and, as we have already seen, he was reckoned by the superficial, indiscriminative readers of Vienna as a malignant foe of Brahms.* He wrote enthusiastically in praise of Gluck. Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Chopin, Saint-Saëns, and, above all, Wagner and Berlioz.

* See the reference to Wolf's articles in Miss Florence May's smug "Life of Johannes Brahms," vol. ii. pp. 220–221 (London, 1905). Miss May speaks of Wolf gaining "unenviable notoriety by his persistent attacks upon Brahms' compositions." On the other hand, see Decsey's "Hugo Wolf," vol. i. pp. 87–93.



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Wolf's first songs were published in 1887, and with the winter of 1888 began the period of his artistic ripeness. His fertility was amazing, and perhaps it will prove the destruction of his fame. He set music to poems by Mörike, Eichendorff, Goethe, Keller, cycles from the Spanish and Italian song-books of Geibel and Heyse. It is said that he composed over five hundred songs besides works of larger proportions. His music to Ibsen's "Fest auf Solhang" was performed at Vienna in 1892. His first opera, "Der Corregidor," was produced at Mannheim, June 7, 1896. In 1892 he began to be known in Northern Germany, and a propaganda soon made his name familiar. A Wolf Society was started in Berlin, another in Vienna, for the purpose of giving the composer material assistance and spreading his fame. There were friends who were practical counsellors, as Joseph and Franz Schulk in Vienna, and there were hysterical enthusiasts who did not hesitate to call him the first of living composers.

> Cut is the branch that might have grown full straight,
> And burnèd is Apollo's laurel bough.

Wolf had always been of an excitable nature, and his enthusiasm was akin to frenzy. In a letter written to Dr. Emil Kauffman * in 1890: "To me the supreme principle in art is the stern, harsh, inexorable truth, truth that goes to the extent of cruelty. Kleist, for example,—Wagner always first,—is my man. His wonderfully magnificent 'Penthesilea' is in a lllikelihood the truest and at the same time the most horribly ferocious tragedy that ever originated in a poet's brain." Hermann Bahr tells us that, when he was with Wolf at Rimbach in 1883, the composer generally had Kleist's tragedy with him; "he raved about it; his hands shook if he read only a couple of

* Dr. Kauffmann, son of a Heilbronn Gymnasium professor and song-writer, was then music-director of the University of Tübingen.

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verses from it; his eyes glittered; and he appeared as one transfigured, as though he saw a higher and brighter sphere whose gates had opened suddenly." When Wolf went home after a long absence he would hardly exchange greetings before he would take a volume of Kleist from his pocket and read from it to his family and friends. Bahr tells a story that might have been imagined by E. T. A. Hoffmann, and surely Wolf was an Hoffmannesque character. Bahr and Wolf were living together with a common friend, a Dr. E. L., in Vienna. Bahr and his friend were given to hearing the chimes at midnight. Returning home from a "Kneipe" about five one morning, they were eager to go to bed. "The door opened, and from the other room appeared to us Hugo Wolf in a very long shirt, with candle and book in his hand, a most pale and fantastic apparition in the grey uncertain light, with puzzling gestures, now scurrilous, now solemn. He laughed a shrill laugh and jeered at us. Then he came to the middle of the room, waved his candle, and while we were undressing, he began to read to us, chiefly from 'Penthesilea.' And this with such force that we became silent and did not dare to stir; so effective was his speech. The words rushed from his pale lips like black and monstrous birds, which seemed to grow until they filled the whole room with their horrible living shadows; then he suddenly laughed again, and again scoffed at us, and in his long, long shirt, with the flickering candle in his outstretched hand, he disappeared slowly through the door." Bahr then proceeds to tell in extravagant language how, when Wolf read, the words became things of flesh and blood. (See his preface to "Gesammelte Aufsätze über Hugo Wolf," vol. i., Berlin, 1898.)

In 1888 Wolf wrote:—

"March 20. Just after my arrival to-day I produced my masterwork: 'Erstes Liebeslied eines Mädchens' is out and away the best

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thing I have ever done. In comparison with this song everything hitherto composed is child's play. The music has such a striking character, as well as such an intensity, that it would rend the nervous system of a block of marble.

"March 21. I withdraw the statement that the 'Erstes Liebeslied eines Mädchens' is my best work, for what I wrote this forenoon, 'Fussreise,' is a million times better. When you have heard this last song, you can have only one wish—to die!"

His mind began to give way in the fall of 1897, when he told his friends that he had been appointed Director of the Vienna Court Opera. His friends persuaded him that it was his duty to call on Gustav Mahler, the director and conductor. He dressed himself in a ceremonious suit of black, but he was taken to Dr. Svetlin's asylum in Vienna. There he worked on "Penthesilea," the Italian Serenade, and other compositions. He purposed to make Penthesilea the heroine of his third opera,—his second, "Manuel Venegas," is unfinished. It was thought that he was again sane, and in February, 1898, he was released. He seemed the old familiar Wolf, amiable and social, even more amiable than before his sickness. He visited, he journeyed for recreation. Disappointed because "Der Corregidor" was not produced at the Vienna opera season in the season of 1898, he worked hard on his "Manuel Venegas." But his mind failed him, and he begged to be taken again to an asylum. He entered the Lower Austrian State Insane Asylum, where he was five years in dying. Now and then he would exclaim, "God, I am then mad!" For a time he recollected clearly the titles, texts, melodies, of his songs, and, when a friend once read to him a newspaper article in which Marcella Pregi was praised for singing "Ich hab' in Pena einen Liebsten wonnen," he laughed and whispered, "Yes, that is my song," and with his hand he gave the right tempo.

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Mr. ALWIN SCHROEDER, violoncellist, was born at Neuhaldensleben June 15, 1855. He at first studied the pianoforte with his father Karl, a conductor and a composer of operas (1823–89), and with his brother Hermann; afterward he took lessons of J. B. André. Then he took violin lessons of de Ahna in Berlin, and lessons in theory with Wilhelm Tappert. In 1871–72 he played viola in the Schroeder Quartet,—his three brothers were the other members. He abandoned the violin for the violoncello, which he studied by himself. In 1875 he entered Liebig's Orchestra as first 'cellist. He was a member in like capacity of Fliege's Orchestra, of Laube's in Hamburg, and in 1880 he joined the Gewandhaus Orchestra, Leipsic, as the successor of his brother Karl, who went to Sondershausen as chief conductor. He was in Leipsic a member of the Petri Quartet, and he taught in the Leipsic Conservatory of Music.

Mr. Schroeder came to Boston as the solo violoncellist of the Boston Symphony Orchestra in the fall of 1891, and at the same time he joined the Kneisel Quartet. He resigned his position in the orchestra, with his Quartet co-mates at the end of the season of 1902–03. With them he afterward made New York his dwelling-place until the spring of 1907, when he resigned from the Quartet and moved to Frankfort-on-the-Main. His farewell concert in Boston was on April 25, 1907. Returning to the United States late in the summer of 1908, he is now the violoncellist of the Hess-Schroeder Quartet.

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Variations on a Rococo* Theme for Violoncello with Orchestral Accompaniment, Op. 33 . . . . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

These "Variations sur un Thème rococo" are dedicated to Wilhelm Fitzenhagen.† In Mr. Paul Juon's translation into German of Modest Tschaikowsky's life of his brother Peter, it is stated that the Variations were composed in December, 1876. Mrs. Newmarch's condensation and translation into English of this monumental work says, after the quotation of a short and dismal letter of Tschaikowsky to S. Taneieff, dated February 10, 1877: "In spite of the bitterness left by the comparative failure of 'Vakoula,' and the many other blows which

* The Italian adjective "rococo" means "old-fashioned." The noun means "antiquated style."

Mr. E. Markham Lee in his Life of Tschaikowsky says with reference to this title: "The term Rococo, together with its companions Zopf and Baroque, refers to *manner*, and it is a term borrowed from architecture, where it refers to a highly ornamental period, denoting a certain impress derived from the study of a school of thought foreign to that of the artist's own natural groove. One would therefore not expect the theme of this set of variations, although original, to be in Tschaikowsky's own distinctive style, nor is it really so, exhibiting rather a dainty Mozartean grace and simplicity together with a certain rhythmic charm."

"Rococo. The style of decoration into which that of the Louis Quinze period culminated, distinguished for a superfluity of confused and discordant detail." J. W. Mollett's "Dictionary of Words used in Art and Archæology."

Hence, according to the Standard Dictionary, "anything that is *quaint*, fantastic or tasteless in art or literature."

† Wilhelm Karl Friedrich Fitzenhagen was born at Seesen, Brunswick, September 15, 1848. He died at St. Petersburg, February 14, 1890. A distinguished violoncellist, he wrote much for his instrument. He was violoncello professor at the Moscow Conservatory and 'cello leader of the Imperial Russian Musical Society of the same city. Tschaikowsky's second quartet was first played at Nicolas Rubinstein's in Moscow early in 1874 by Laub, Hrímaly, Gerber, and Fitzenhagen.

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his artistic ambitions had to suffer, Tschaikowsky, after his return to Moscow, did not lose his self-confidence, nor let his energy flag for a moment. On the contrary, although grieved at the fate of his 'favorite offspring,' 'Vakoula,'"—the opera "Vakoula the Smith" was produced at St. Petersburg, December 6, 1876, and on December 14 the composer heard that his orchestral "Romeo and Juliet" had been hissed in Vienna,—"and at his unlucky début as a composer in Vienna* and Paris, although suffering from a form of dyspepsia, he was not only interested in the propaganda of his works abroad, but composed his Variations on a Rococo Theme for violoncello, and corresponded with Stassov about an operatic libretto. The choice of the subject—'Othello'—emanated from Tschaikowsky himself. When Stassov tried to persuade him that this subject was not suitable to his temperament, he refused to listen to arguments, and would only consider this particular play." His enthusiasm cooled in a few months.

According to Mr. Juon's translation, the Variations were composed in 1876, and during the season of 1876–77 Tschaikowsky also wrote his Slav March, Op. 31; the symphonic fantasia, "Francesca da Rimini," Op. 32; and the Valse Scherzo for violin and orchestra, Op.

* "Hans Richter, who conducted the Vienna performance of 'Romeo,' declared that the comparative failure of the work did not amount to a fiasco. Certainly at the concert itself a few hisses were heard, and Hanslick wrote an abusive criticism of it in the *Neue Freie Presse* but at the same time much interest, even enthusiasm, was shown for the new Russian work." Mrs. Newmarch, "Life of Tschaikowsky," p. 191.

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34. He also sketched his fourth symphony and two-thirds of his opera, "Eugene Oniegin."

Modest Tschaikowsky is usually careful to give the dates of first performances of works by his brother. He does not give information concerning the first performance of the Variations, but he refers to a letter received by Peter from Fitzenhagen in June, 1879, in which the violoncellist told him of the great success of this work as played by him at a music festival at Wiesbaden. Liszt was present, and is reported to have said, "This is indeed music." At this same festival von Bülow played Tschaikowsky's first pianoforte concerto.

The Variations are scored for solo violoncello, two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

A few introductory measures, Moderato quasi andante, leads to the theme played by the violoncello, moderato semplice, A major, 2-4. There are seven variations, interspersed with numerous cadenzas for the solo instruments and separated by orchestral interludes. The first two variations are in the tempo of the theme. The third, Andante sostenuto, C major, 3-4, has a distinguished melody which is richly accompanied. The fourth is an Andante grazioso, 2-4; the fifth an Allegro moderato, 2-4; the sixth an Andante, D minor. The seventh, with coda, is of a brilliant nature.

***

The programme of Mr. Frank Van der Stucken's concert in Chickering Hall, New York, November 28, 1888, announced a theme and variations "from concerto for violoncello" by Tschaikowsky, "accompaniment for orchestra transcribed from the pianoforte arrangement by Mr. Herbert and Mr. J. Ch. Rietzel." Mr. Herbert was the violoncellist. Tschaikowsky never wrote a concerto for violoncello. He revised, however, the Theme and Variations after publication, and the second edition is the one known to-day. Is it possible that the title-page of the first edition made any reference to a "concerto"? No biographer of Tschaikowsky speaks of the composer's intention of writing a concerto for the violoncello.

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TAME ANIMALS AND MUSIC: AN INQUIRY.

BY JOHN F. RUNCIMAN.

(From the *Saturday Review* (London), October 10, 1908.)

To question the authority of Shakespeare on any matter whatsoever has required some audacity since sundry gentlemen accompanied by their ladies discovered that he is dead and set about devising a monument to his memory. However, the bones of the newly discovered hero, regardless of the threat in his epitaph, were moved to Westminster Abbey by a ha'penny morning paper for the purpose of laying Sir Henry Irving's remains near them; and encouraged by such temerity, let us ask—but in all humility—if Shakespeare was quite correct in his description of the effect of music on animals. Let us consider one passage:

> "For do but note a wild and wanton herd,
> Or race of youthful and unhandled colts
> . . . . . .
> If they but hear perchance a trumpet sound,
> Or any air of music touch their ears,
> You shall perceive them make a mutual stand,
> Their savage eyes turned to a modest gaze
> By the sweet power of music."

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Indeed it is not so. Shakespeare drew this from imagination, not from memory's store of observed facts. Lorenzo on that moonlight night described things as his mood would have them be, not as they are. Not even as they were in Shakespeare's time, unless we are prepared to accept the theory that just as in the period between him and Orpheus trees and the mountain tops that freeze had given up following itinerant fiddlers, so since his time youthful and unhandled colts and other animals have ceased to make mutual stands and to turn their savage eyes to modest gazes under the sweet power of music. We cannot assume this: it is bad natural history and worse evolutionary history. Darwin would have scornfully rejected it, and so, in all probability, would Spencer and Owen. It is a sad truth that nowadays the effects of music are not soothing. The beanfeaster's cornet may petrify human beings to a mutual stand for a moment, but it makes cab-horses bolt. Most dogs howl when the sweet power of music is tried on them. Most cats twitch their ears nervously and run home. Even well-bred parrots will mutter unintelligible but doubtless terrible maledictions. Shakespeare loved music with a devouring love and ruthlessly sacrificed innocent plain facts to justify his passion. See how fiercely he condemned "the man that hath no music in himself." Yet with the exception of Shakespeare himself, Milton and Browning, the poets resembled Charles Lamb in that they

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I have heard my American debutante (Miss Charlotte Grosvenor) three nights in "Faust," and last night I heard her as Gilda in "Rigoletto." If my "vision" was lovely in her pale blue satin and pink roses as Violetta, and a Madonna by an old master as Margherita, as Gilda she was a "dream." Centuries rolled back as one gazed on her, a castle seemed to rise in view for a background, and there stood revealed in the dim light a girlish figure in draperies of blue and white and old lace, "ye lady of ye olden time," with her red-gold hair caught back from the white brow by a silver fillet and falling in masses over her shoulders. Yes! this daughter of the Court Fool was a dream-maiden with a beautiful smile. My "dream" had an ovation after "Caro Nome," the audience recalling her three times, and she sang all of the part well. That flawless intonation refuses to be lured from any note this singer utters. I have tried to analyze in what consists her charm as a singer and it all reduces itself to the one simple truth, that she can really sing. As far as I can make out from my orchestra chair at the Metropolitan and Manhattan, leaving aside the big celebrities, we have professional beauties for prime donne and singing actresses, and then those "horrors" called "experienced artists" who can take a part at a moment's notice and tear it to pieces. Why not add a "vision" in pale blue satin and pink roses who can sing, or a madonna by an old master with a beautiful legato, or a dream-maiden with a beautiful smile and a flawless intonation?? Hammerstein and Gatti Casazza take note!!! We patient season-ticket holders swallow whole singing actresses and professional beauties, but we are tired to death of the eternal experienced artist who tears things, and in her place why not give us a few "visions," "madonnas," and "dream-maidens" who can sing? Made in America!! No matter where they are made we wish them, we need them, and so do you managers. Let us place at the feet of a master who can give us a debutante like Charlotte Grosvenor a laurel wreath in all homage.

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had "no ear." Carlyle had no ear, and tried a thousand times to make Shakespeare's utterance carry another meaning than its obvious one. But Shakespeare was wrong about men, just as he was wrong about animals. Men, said Sancho Panza, are as God made them and often a good deal worse; and they may look after themselves. Animals remain as God made them, and are comparatively helpless. May not we, misled by Shakespeare, wrong them in expecting from them that which it is not in their nature to give?

Opportunities of studying animals in a wild state are scarce. Mr. Selous prefers a rifle to a concertina for persuading his big game to make a mutual stand. Mr. Roosevelt's lions, in these days, wear trousers or petticoats, and are trapped in his drawing-room or at his dinner-table; and that amazing personage, Mr. Garnier, was much too busy writing books to observe the effect of a piano on those apes of which we have all heard so much more talk than he ever did. As for tame animals, careful studies have still to be made. Novelists use cats and dogs chiefly for decorative purposes. A cat meanders through some chapters of "Daniel Deronda," but it is not a cat of high intelligence; and Dickens makes no reference to the musical proclivities of either Bill Sykes' dog or Hugh's—even Grip the raven is not alleged to have done any singing. Playwrights touch neither dogs nor cats. Excepting under the eye of a severe trainer they cannot be relied on. The dog that played the piano ran away when some one shouted "rats," and the piano proved to be a mechanical one. We have heard of a play written round a poodle, but who has seen it? Mr. Shaw ought to study animals and do something in that line, if he is not occupied in dramatizing the forty-seventh proposition of the first book of Euclid (Euclid, by the way, is too much neglected by dramatists).

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The tales commonly recounted of the feats of animals cannot be trusted as evidence. For the purpose of amusing (or boring) our friends, or for profit, we may accept and retail any story; but in making a scientific investigation like the present, when the reputation of a Shakespeare is in the balance, we must weigh all we hear and cannot be too careful. When to the sessions of sweet silent thought Shakespeare summoned up remembrance of things past, he ought with microscopic pains to have gone over some of the colt stories he had heard. He would then have been less eloquent about modest gazes and mutual stands. We should have lost some fair poetry and found fewer untruths in the poetry. I have kept and nurtured many pets, but nothing startling in the musical way came of them. There was, for example, Felix Mendelssohn-Bartholdy. This cat was given to me by a thorough musician, and every care was bestowed on his education. He had ample opportunities of hearing fine music of every description in my own household. With such a name and such chances, surely if ever cat should have developed extraordinary musical powers, this was the cat. But, incredible though it will seem to those who blindly follow Shakespeare, he had no more taste or judgment than a musical critic. He never learnt to distinguish between "Knocked 'em in the Old Kent Road" and a Bach fugue. The majority of critics can do that, though their writings do not often lead one to think so. Felix liked to sit on the piano and see the hammers flying; but he had no regard for the instrument as a musical instrument at all, and was wont to drop meat, cheese, fish, and dead mice into it. When Mr.

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These are my experiences. As for other credible tales, even the most interesting only show that music is, for all animals, a kind of noise, and that in certain case, they associate noises with ideas. The war-horse and the trumpet is a familiar instance, and I heard the other day of a horse who had been in the South African war: he turned and fled when a pistol was let off. There seems little hope that animals will develop within the next million years,—wild animals because they hear no music, and domestic ones because of the music they hear. On that something might be said, only my subject is "Tame Animals and Music," not "Animals and Domestic Music." I don't know

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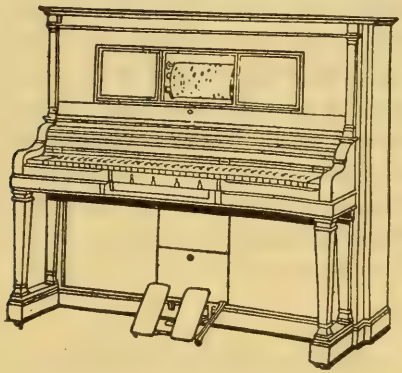
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whether young ladies home from school ought to be classed as Domestic Animals. Certainly, they are becoming more and more undomesticated, and certainly are as little sensitive to fine music as any cat or dog. But consider the music whose sweet power the majority of them are subjected to. I would rather hear the pianola than a piano maltreated by an ill-taught girl, but pianolas, pianos, and indeed all decent instruments seem in course of being driven out by that abomination, the gramophone. This is not an invention of the Evil One,—he would have made it more sweetly seductive. It is the very product of that stupidity against which the gods are powerless. Go through the streets of Suburbia and listen: the noises proceeding from family sitting-rooms proclaim loudly the news of tastes depraved, of harmless men being driven frantically to drink, of wrecked homes, jail, and suicide. Under the sweet power of such music human beings rapidly sink lower, musically, than cats or dogs,—they even sometimes learn to like such noises, which cats and dogs never do. A man who will buy a gramophone and take it home will poison his innocent children. A man who will insist on his invited guest listening to the infernal invention will shoot the guest in the back.

MUSIC AND CHARITY.

(From the *Daily Telegraph*, London.)

"O Charity, Charity, how many taradiddles are uttered in thy name!" Though this is not precisely what Madame Roland observed, it will serve, since it is at least as true. Music almost more than any other of the arts is in a chronic condition of helping on the sacred cause of charity. And mighty well she does her work, performs her labor of love. None but a churl would have it otherwise. But—there is

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a "but," for all things are not what they seem in the matter of music and charity. Much is done unthinkingly by charity promoters, on the basis that the end justifies the means, but those whose lot it is to mingle with all sorts and conditions of musicians know that to many of the latter the "sacred cause of charity" spells something very like ruin. The bitter cry of the practical musician, instrumentalist, vocalist, and, to some extent, composer, has not yet, perhaps, been uttered aloud; but it has been and is being constantly muttered, as all who are cognizant of our musical life and its conditions of competition and the like are only too well aware. It is more than likely that the time is not far off when the discontent now only smouldering will burst into flame, and the artists make their perfectly reasonable demand that a broader interpretation be put upon the word "charity," that they, too, have their share of it. A step in this direction has, as a matter of fact, already been taken, for in the agreements to be signed by all soloists engaged to appear at certain established and important concerts there is a clause which debars the artists from performing elsewhere for a lesser or for no fee. As these particular concerts give a cachet to an artist, he must (and, of course, is only too glad to) fall in with this clause.

The term "charity" already covers a wide area. There is that form which is for the benefit of the blind, the maimed, and the halt.

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Up to a few years ago it was only on the rarest occasions (and then usually to foreign musicians) that the management of the provincial musical festivals thought fit to pay the composer of a "commissioned" work any fee at all, or even to defray the travelling expenses to which he was put in going personally to conduct his work. Few composers are in a sufficiently substantial financial position to give a year's work for nothing and to pay for the privilege of conducting it. We know the case of a young Englishman whose life was one long struggle, bravely and enthusiastically borne, to obtain the bare necessaries of existence, who, on being invited to a wealthy musical city to direct a gratis performance of one of his works, actually was compelled by his circumstances to sleep the long night through upon a public bench on the cliffs above the sea, waiting wearily for the first morning train to bring him back to town. To this type of musician is any kind of "charity" extended once his academic scholarships are expired and he is adrift on the ocean of life?



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By common consent, the encore nuisance is another form of one-sided charity. A performer, whose stock-in-trade is his voice or his skill upon some instrument, is paid a fee for certain work. Having accomplished that which is legitimately asked of him, is it either just or common-sense business to demand more, for which he receives nothing? A great many musicians of the ingenuous or mediocre kind look upon an encore as a compliment to them, with never an idea that in a vast number of cases the applauders are merely "earning" their free tickets.

Do the butcher, the baker, the candlestick-maker, throw in such bonuses with your purchases? A pity, indeed, that the encore cannot be regarded as coming within the meaning of the Secret Commission Act. Mr. Henry J. Wood has been known to adopt a very subtle form of punishment for the too exigent of the audience on the occasion of encores, which upset the balance of a programme that has cost much thought in the making. He simply omitted a later number from the printed scheme. But so drastic a measure has this weak point that the good are punished for the faults of the evil. Only a short time ago a well-known Londoner protested loudly that he attended a concert for the express purpose of hearing one particular work. When, however, its place in the programme was reached, the piece was omitted, because a too-lenient singer had used the time it was to have occupied in ministering, by means of an encore, to the inconsiderate demands of a handful of the large audience.

It is curious that the generally prevalent, but entirely fallacious, idea is that by giving his services to charity, by performing "free, gratis, and for nothing," the artist is giving that which costs him nothing. For obviously the musicians, who receive no fee whatever for their services on such occasions, are literally "running the show"

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*** Artists thus designated will be heard here in recital this season. Specific announcements in later issues.**

at their own expense, neither more nor less, since they are charging nothing for their wares, their stock-in-trade which is their means of livelihood. A beginner, for whom, by the way, the excuse for a free appearance may be made that any appearance is better than none, may be mulcted in the cost of a new gown if she is to appear at a particularly "smart" charity concert. But this is as nothing by comparison with the price paid by the well-known artist, a price well-nigh incalculable, since he is spoiling his own market, while the visitor who pays a guinea for charity will not pay the half of that to attend the singer's own concerts. It is said that each concert-hall in London has, roughly, its own audience. Much the same is as true of charity concert audiences, a large number of whose members hear no other than "charity" music during the year; and a grievous complaint in the profession is that, while the elect are constantly being pressed to lend their services, no form of reciprocity is practised by the organizers, who neither engage the said artists for their private "parties" nor attend their concerts. There is some truth in a statement once made, some years ago, to the present writer by an eminent singer, that, paradoxical though it may seem, the less a well-known artist appears in public, the greater demand there is for his services, and the more, therefore, these artists lend their art for nothing, by so much do they discount the public demand for them.

As a general rule,—for all are not Pattis or Santleys,—the "life" of a vocal artist is a short one, shorter than almost any other. Here to-day, gone to-morrow, is true of an enormous number, and the case of the distinguished singer who, holding an exalted position here some years ago, toured the Colonies, only to find on returning that a dozen had since filled the place once occupied so easily, is by no means singular. On no professional folk is it so incumbent to make

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hay while the sun shines as upon the singers. Their public life is short, far too short for them to make themselves independent or to lay up a sufficient provision for old age, even if all received the fabulous fees so often attributed by those ignorant of the facts to singers in general. The days of fancy fortunes for vocalists (with very rare exceptions) are gone with the advent of the enormous body of competitors out of all proportion to the prizes that are to be won. Not long ago a well-known musician said with some truth and much bitterness that only they made fortunes as musical soloists who opened their careers with a violin in one hand and a feeding-bottle in the other. These happy children of fortune are, however, carefully guarded; kept, as it were, under lock and key, and are very rarely permitted to appear at pseudo-charity concerts.

Whether anything will be brought about to mitigate or, perhaps, abolish the undoubted grievance by the movement now on foot among artists remains to be seen. For the present we must rest content with the knowledge that the attempt is being made. The spirit of benevolence is deep in the human breast, but in none deeper than in the musician's. But no true explanation has ever been vouchsafed as to why every person practically employed at charity concerts should receive his fee, with the single, solitary exception of the principal attraction,—the musician.

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SYMPHONY IN D MINOR, NO. 4, OP. 120 . . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly instrumentated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am

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when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841, and on the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were

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obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript, and the symphony in the new form was played for the first time at the Düsseldorf Festival, May 15, 1853. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4.

This symphony was performed in Boston for the first time at a Philharmonic Concert, led by Carl Zerrahn, February 7, 1857. The programme was as follows:—

PART I.

1. Symphony in D minor, No. 4 . . . . . *Schumann*
(First time in Boston.)

2. Grand Fantasia for Violin . . . . . *Ernst*
Mr. Eduard Mollenhauer.*

3. Second Part from "Hymn of Praise" . . . . . *Mendelssohn*
(By request.)

PART II.

4. Grand Overture to Goethe's "Faust" . . . . . *Wagner*
(By request.)

5. La Sylphide: Grand Fantasia . . . . . *Mollenhauer*
Mr. Eduard Mollenhauer.

* Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905–06.

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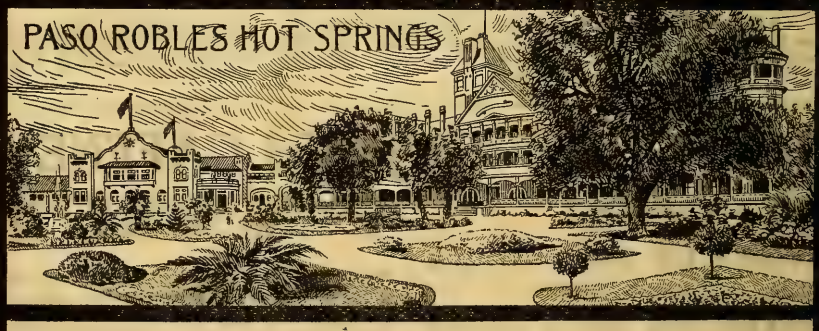
7. OVERTURE, "SEMIRAMIS" . . . . . *Rossini*

Mr. John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was said for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.* Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony Concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same

* Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."



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wish for the performance of his "Scotch" Symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first 'cellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and 'cellos, and there is a

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second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The Trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

For a poetic appreciation of the many beauties of this romantic symphony see W. J. Henderson's "Preludes and Studies" (New York, 1891).



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Tschaikowsky . . . . . Symphony No. 6, "Pathetic"

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FURTHER DETAILS LATER

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SPECIAL ANNOUNCEMENTS

Jordan Hall, Monday Afternoon, November 2

THREE O'CLOCK

Piano Recital by EMIL SAUER

PROGRAM

1. CONCERTO, D minor, *Friedemann Bach.* Transcribed by August Stradel. Molto maestoso e pesante. Grave. Fuga. Largo. Finale. 2. SONATA No. 1, D Major, *Emil Sauer.* Moderato assai. Scherzo. Intermezzo. Tema con variazione. 3. (*a*) IMPROMPTU, Op. 142, No. 3, *Schubert.* (*b*) SCHERZO, "Midsummer Night's Dream," *Mendelssohn.* 4. (*a*) BALLADE, Op. 38, No. 2; (*b*) NOCTURNE, Op. 27, No. 2; (*c*) STUDY, *Chopin.* 5. (*a*) NOCTURNE, Op. 54, No. 4, *Grieg.* (*b*) GNOMENREIGEN, *Liszt.* 6. TARANTELLE, "Venezia e Napoli," *Liszt.*

Tickets now on sale at Symphony Hall. Prices, 50c., $1, $1.50 and $2.

Symphony Hall, Friday Afternoon, November 6, at 2.30

Mme. Sembrich In Song Recital

MR. ISIDORE LUCKSTONE AT THE PIANO

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Symphony Hall, Monday Evening, November 9, at 8

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Jordan Hall, Monday Afternoon, November 16, at 3

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Courtlandt Palmer . . . . . Quintet in A minor
For Pianoforte, two Violins, Viola and Violoncello. (M.S. first time)
Beethoven . . . . . Quartet in C major, Op. 59, No. 3

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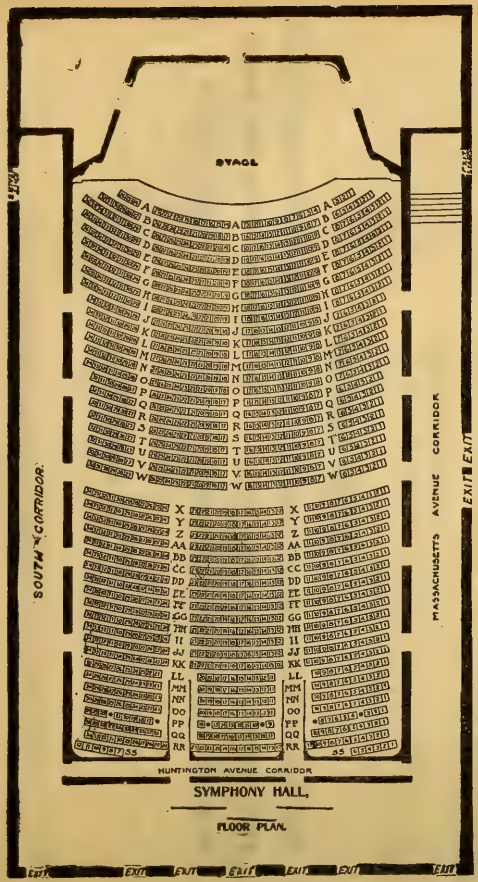
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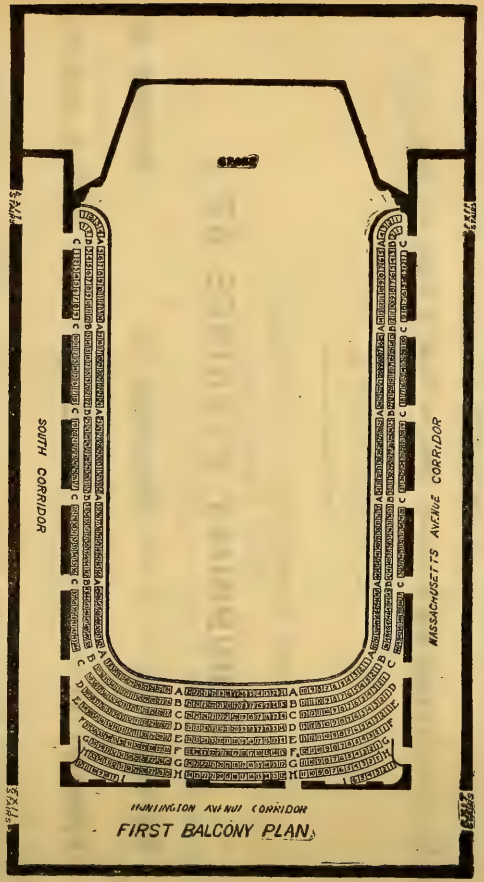
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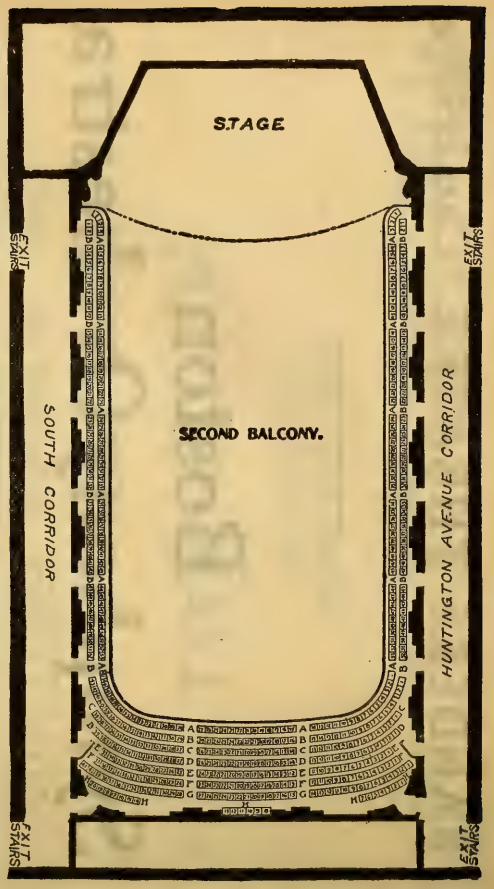
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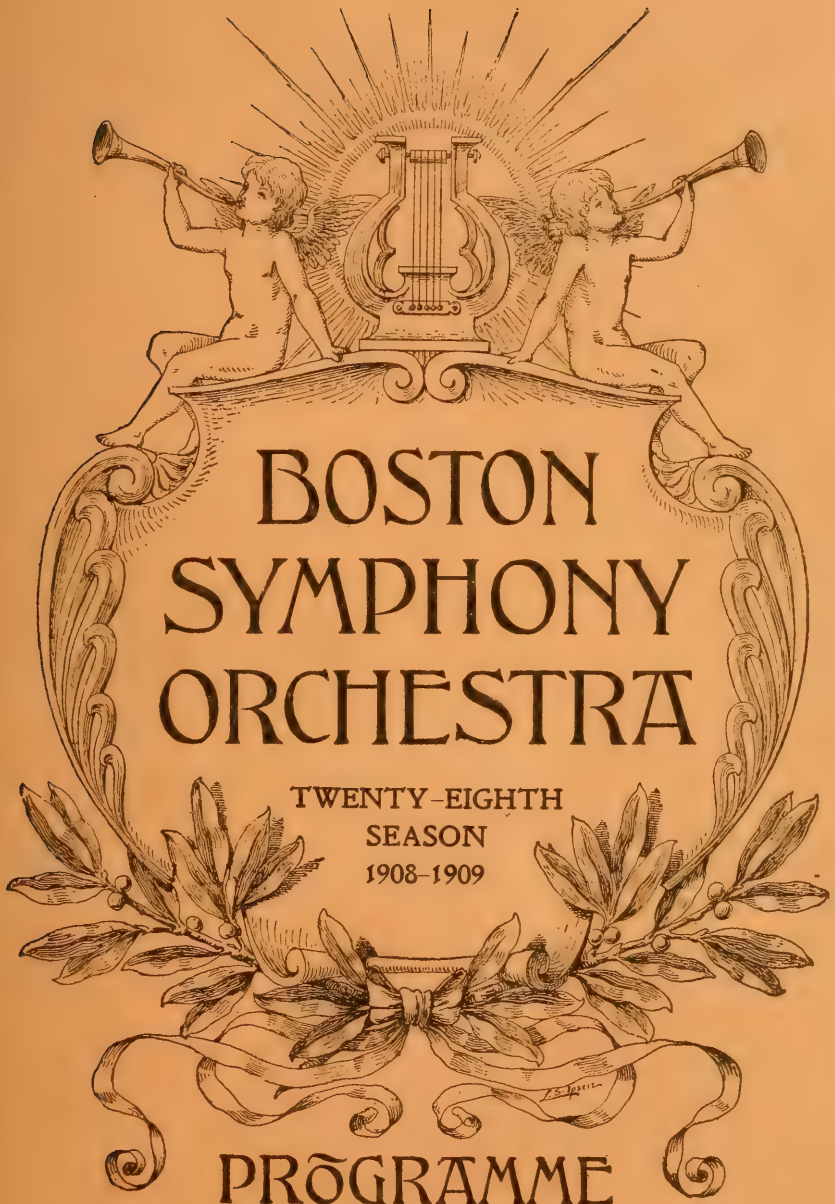
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Programme of the Fifth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



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AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 14

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PROGRAMME.

Tschaikowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74

Died November 6, 1893.

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Weber . . Scene, "How Tranquilly I Slumbered," and Aria, "Softly Sighing," from the Opera "Der Freischütz"

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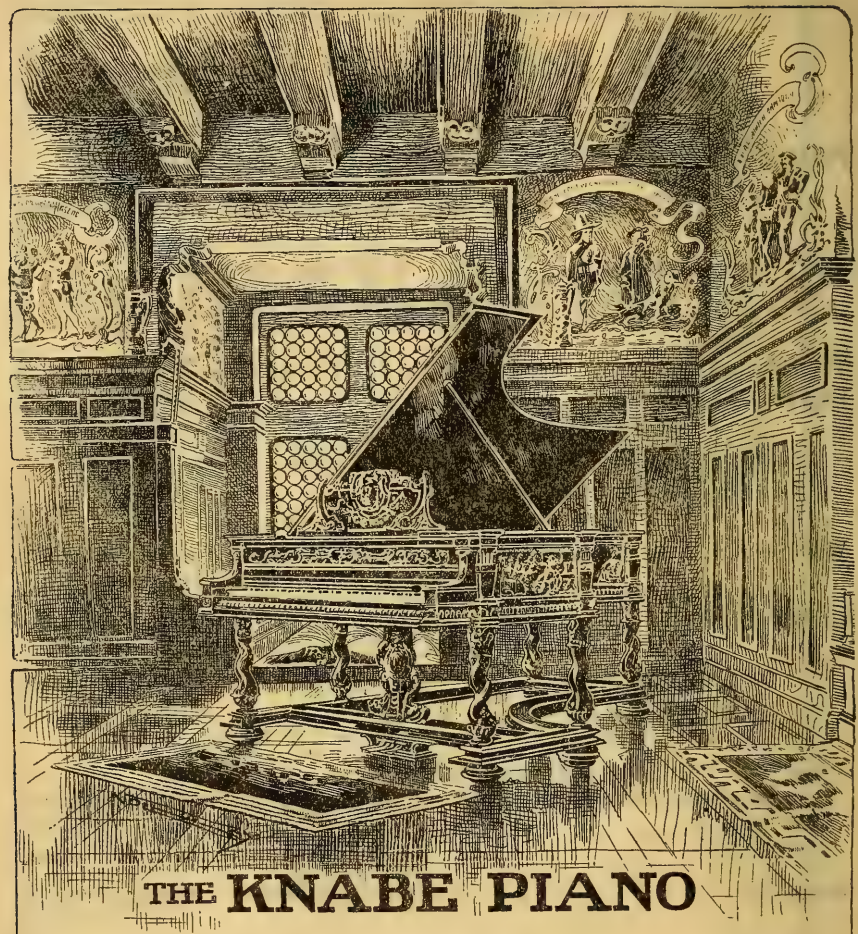
The pianoforte is a Steinway.

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SYMPHONY No. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St Petersburg, November 6, 1893.)

This symphony is in four movements:—

I. Adagio, B minor, 4-4.
   Allegro non troppo, B minor, 4-4
II. Allegro con grazia, D major, 5-4.
III. Allegro, molto vivace, G major, 4-4 (12-8).
IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,† 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

† Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay, Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at

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St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

***

The first mention of the Sixth Symphony is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto, He

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did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all

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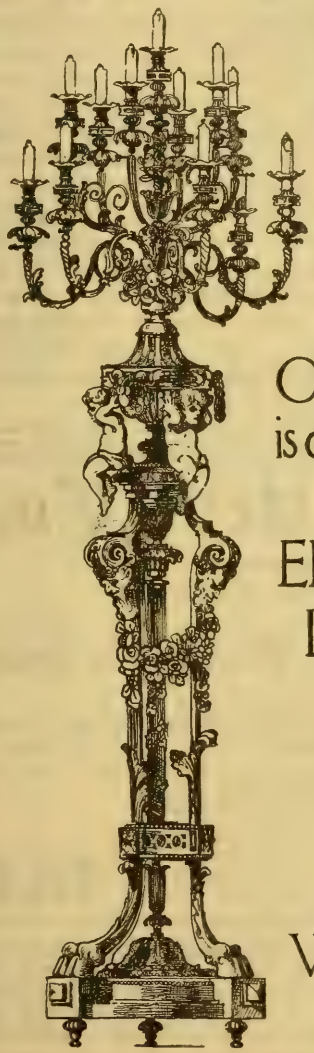
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my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

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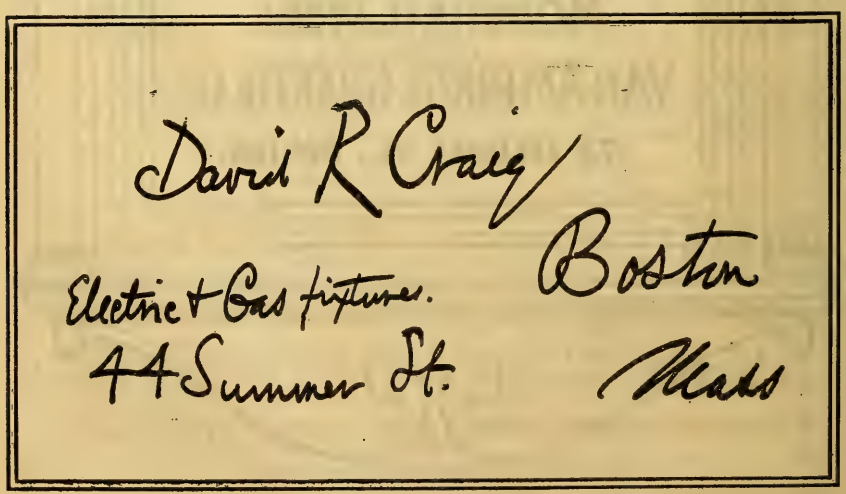
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Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

***

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it



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a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water

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that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

***

What was the programme in Tschaikowsky's mind? Kaschkin



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says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

***

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it

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was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the

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innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?" *

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of

* Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet —no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

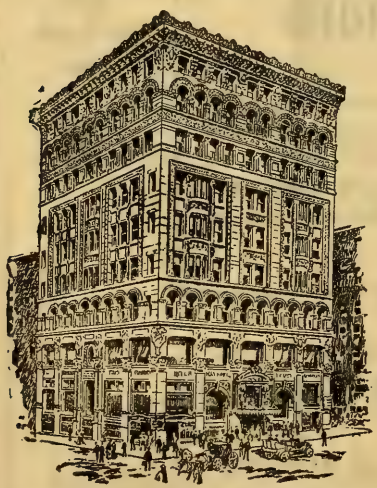
Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

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envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

> The glories of our blood and state
> Are shadows, not substantial things;
> There is no armour against fate;
> Death lays his icy hands on kings.

Mr. Vernon Blackburn has compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

> 'He will awake no more, oh, nevermore!—
> Within the twilight chamber spreads apace
> The shadow of white death.'

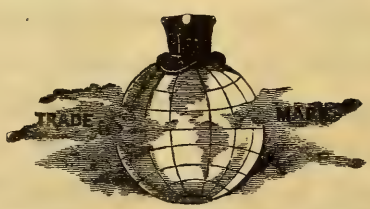
"As the musician strays into the darkness and into the miserable oblivion of death, . . . Tschaikowsky reaches the full despair of those other lines:—

> 'We decay
> Like corpses in a charnel; fear and grief
> Convulse us and consume us day by day,
> And cold hopes swarm like worms within our living clay.'

With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tschaikowsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

***

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Con-



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secration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor, but an allegretto in F major follows.

***

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

Mrs. JULIUS RAPPOLD was born, Marie Winteroth, in Brooklyn, N.Y. She sang as a child, and it has been stated that she appeared as a singer in London when she was ten years old. After her marriage to a Brooklyn physician, she studied seriously with Mr. Oscar Saenger, of New York, and sang at concerts of the German singing societies of New York and Brooklyn, also in light operas given by the Liederkranz of the former city and by Arion of the latter. She also sang with orchestras and at music festivals in other States. Mr. Conried heard her at the Schiller celebration in the Montauk Theatre, Brooklyn, in May, 1905, and asked her to sing for him at the Metropolitan Opera House.

She made her first operatic appearance at the Metropolitan Opera House, New York, in a revival of Goldmark's "Die Königin von Saba," * November 22, 1905. The cast was as follows: the Queen of

*The first performance of the opera in America was at the Metropolitan Opera House, New York, December 2, 1885, when the chief singers were Mmes. Krämer-Wiedl, Lilli Lehmann, Marianna Brandt, and Messrs. Stritt, Robinson, Fischer, and Alexi. Mr. Seidl conducted. The first performance in Boston was at the Boston Theatre, January 10, 1888: The Queen of Sheba, Clara Poole; Sulamith, Bertha Pierson; Astaroth, Amanda Fabris; Assad, Barton McGuckin; Solomon, A. E. Stoddard; the High Priest, Frank Vetta; Baal-Hanan, William Merton. Mr. Hinrichs conducted.

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The recitative and aria of Agathe (act ii., No. 8) are sung by her in a narrow antechamber with two side doors. In the centre is a curtained doorway, which leads to a balcony. Aennchen's spinning-wheel is on one side; on the other is a large table, upon which are a lighted lamp and a white dress trimmed with green. Agathe is now alone.

Wie nahte mir der Schlummer, bevor ich ihn geseh'n!
Ja Liebe pflegt mit Kummer stets Hand in Hand zu geh'n.
Ob Mond auf seinem Pfad wohl lacht?
Welch' schöne Nacht!

Leise, leise, fromme Weise
Schwing' dich auf zum Sternen-kreise!
Lied erschalle! Feiernd walle
Mein Gebet zur Himmelshalle.

O wie hell die goldnen Sterne, mit wie reinem Glanz' sie glüh'n! Nur dort, in der Berge Ferne, scheint ein Wetter aufzuziehn. Dort am Wald auch schwebt ein Heer düst'rer Wolken dumpf und schwer.

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Herr ohn' Anfang und ohn' Ende!

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Alles pflegt schon längst der Ruh';
Trauter Freund! was weilest du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht,
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille;
Nur die Nachtigall und Grille
Scheint der Nachtluft sich zu freu'n

Doch wie! täuscht mich nicht mein Ohr? Dort klingt's wie Schritte, dort aus der Tannen Mitte kommt was hervor— Er ist's! Er ist's! die Flagge der Liebe mag weh'n! Dein Mädchen wacht noch in der Nacht! Er scheint mich noch nicht zu seh'n— Gott! täuscht das Licht des Mond's mich nicht, so schmückt ein Blumenstrauss den Hut! Gewiss, er hat den besten Schuss gethan! Das kündet Glück für morgen an! O süsse Hoffnung! Neubelebter Muth!

All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!
Konnt' ich das zu hoffen wagen?
Ja! es wandte sich das Glück
Zu dem theuren Freund zurück;
Will sich morgen treu bewähren!

Ist's nicht Täuschung, ist's nicht Wahn?
Himmel, nimm des Dankes Zähren
Für dies Pfand der Hoffnung an!
All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!

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* How tranquilly I slumber'd before on him I gaz'd! But evermore with sorrow love hand in hand must go. The moon reveals her silv'ry light. (*She draws the curtain from before the balcony; a bright starlight night is seen.*) O lovely night! (*She steps out upon the balcony and folds her hands in prayer.*)

Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

(*Looking out.*) How the golden stars are burning thro' yon vault of ether blue; but, lo, gath'ring o'er the mountains is a cloud, foreboding storm, and along yon pinewood's side veils of darkness slowly glide.

Lord, watch o'er me, I implore thee;
Humbly bending, I adore thee;
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!

Earth has lull'd her care to rest;
Why delays my loit'ring love?
Fondly beats my anxious breast:
Where, my Rodolph,† dost thou rove?

Scarce the breeze among the boughs wakes a murmur thro' the silence; save the nightingale lamenting, not a sound disturbs the night. But hark! doth my ear deceive? I heard a footstep; there in the pinewood's shadow I see a form! 'Tis he, 'tis he! O love, I will give thee a sign. Thy maiden waits through storm and shine. (*She waves a white kerchief.*) He seems not to see me yet. Heav'n, can it be I see a-right? With flow'ry wreath his hat is bound! Success at last our hopes have crown'd. What bliss to-morrow's dawn will bring! Oh! joyful token, hope renews my soul!

How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.
Could I dare to hope such rapture?
Frowning Fate at last relents
And to crown our love consents.
Oh, what joy for us to-morrow!
Am I dreaming? Is this true?

* The translation into English is by Natalia Macfarren.
† Here the translator follows an old English version, in which Rodolph was substituted for Max.

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Bounteous heav'n, my heart shall praise thee
For this hope of rosy hue.
How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

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(Grétry, born at Liége, February 8, 1741; died at Montmorency, near Paris, September 24, 1813.

Mottl, born at Unter St. Veit, near Vienna, August 29, 1856; now living in Munich.)

Grétry's "Céphale et Procris," heroic ballet in three acts, words by Jean François Marmontel (1723–99), was performed for the first time at Versailles before Louis XV., December 30, 1773, at the wedding festivities of Charles Philippe of France, Count of Artois, who married the Princess Marie Theresa of Savoy November 16 of that year.* There was only this one performance at Versailles, and the singers were as follows: Larrivée, Céphale; Sophie Arnould, Procris; Mme. Larrivée, l'Aurore; Miss Rosalie (afterward Levasseur), Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss La Suze, la Soupçon; Miss Dubois, Une Nymphe. The ballets were arranged by Vestris and Gardel.

* Gustave Chouquet, in his "Histoire de la Musique Dramatique en France" (p. 357), says that "Céphale et Procris" was performed at Versailles at the end of the series of entertainments in honor of the marriage of the Dauphin and Marie Antoinette. The late conservator of the collection of musical instruments belonging to the Paris Conservatory was an unusually accurate and sound writer, but the marriage of the Dauphin and Marie Antoinette took place on May 16, 1770, over three years before the performance of "Céphale et Procris" at Versailles. The marriage of the Comte d'Artois and Marie Theresa was first by procuration at Turin in the palace of the King of Sardinia and Savoy, Marie's father, October 24, 1773. On November 14 of that year she arrived in the environs of Fontainebleau, and was there met by the King of France. Castil-Blaze, in his "L'Académie Impériale de Musique" (Paris, 1855), makes the mistake of Chouquet. No doubt Chouquet followed Castil-Blaze blindly in the matter.

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"Céphale et Procris" was produced at the Académie Royale de Musique, Paris, May 2, 1775, and performed a dozen times. Larrivée, Céphale; Miss Levasseur, Procris; Miss Mallet, Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss Chateauneuf, la Soupçon; Miss Dubois, Une Nymphe. The chief dancers were Mmes. Guimard, Peslin, Dorival; Messrs. Vestris, d'Auberval, Gardel.

There was a revival May 23, 1777, and there were twenty-six performances that year.

Marmontel based his libretto on the story as told by Ovid in the seventh book of the "Metamorphoses." In Marmontel's version, Aurora, in love with Cephalus, disguises herself as a nymph, and comes down from her celestial home to see him; but her brilliance betrays her. She learns from him that he loves Procris. She then informs him that Diana has condemned Procris to die by the hand of her lover, but Cephalus runs to his fate. Jealousy and her followers prepare to take vengeance on Aurora, who appears as one of Diana's nymphs. Procris calls Cephalus. Jealousy advances, and tells her that her lover has abandoned her for Aurora. Cephalus, wearied by the chase, falls on the ground. Faint and wishing a refreshing breeze, he calls on Aura.* There is a stir in the foliage, and he hurls a dart. Procris comes forward with the dart that she has drawn from her breast. Jealousy rejoices, but Love brings Procris back to life, and the lovers are joined.

Mottl has taken three of the dance numbers and arranged them for

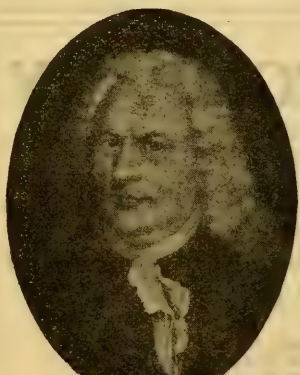
* Aura, a light wind. There were two statues called "Auræ" at Rome in the time of Pliny the Elder. The Auræ were represented by the ancients as clothed in long and floating veils of a light texture.

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concert use. The fifth scene of the first act is entitled "Les Nymphes de Diane." There is a chorus, which is followed by a ballet of Diana's nymphs: Minuet, Contredanse, Pantomime (followed by a repetition for chorus of the Minuet), Tambourin. The Gigue of Mottl's suite is from the fifth scene of the second act; chorus, "Mouvement de Louré," Gigue.

I. Tambourin, Presto, ma non troppo (original, presto), D major (original key, C major), 2-2. Mottl has scored the music for two flutes (interchangeable with two piccolos), two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, triangle, tambourine, strings. The chief motive is given to piccolos and oboes, while violas, 'cellos, horns, and tambourine play rhythmically a pedal with violins pizzicati, and the triangle on the weaker beat. The middle section is in D minor (C minor in the original) with melody for violins, while the horns sustain a pedal. After the repetition in major there is a coda.

The Tambourin is an old dance popular on the French stage of the eighteenth century. The melody was gay and lively. At the moment the flutes imitated the "fluitet," or "flaiutet," or "galoubet" of Provence, the bass marked strongly the note of the tambourin, or "tamboron." This tambourin of Provence should not be confounded with the familiar tambourine. The former is a long drum of small diameter, beaten with a stick in one hand, while the other hand plays the galoubet, a pipe with three holes, which are covered by the thumb, index finger, and the middle one. Prætorius attributes an English origin to the galoubet. The music for this instrument is written two octaves lower

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than the real sound, and the instrument has a chromatic scale of at least an octave and four notes. The tambourin, as a rule, has no snare. When there is one, it is a single cord stretched across the upper end of the drum. The player (le tambourinaire) bears the drum suspended from his left forearm; he beats with his right, and holds the galoubet in his left. If he plays the galoubet, he is called an "Escoular." To play the two instruments together is called "tutupomponeyer," and Daudet in "Port Tarascon" gives the transport ship the name "Tutupanpan," a name expressive of the sound of the two instruments. Bizet in "L'Arlésienne" gives an imitation of galoubet and tambourin, substituting the piccolo in the place of the former. For a further description of the instruments, their history, literature, and the manner of playing them, see "Lou Tambourin," by F. Vidal (Avignon, s. d.), and "Notice sur le Tambourin," by "Un Tambourinaire,"—de Lombardon-Montezan (Marseilles, 1883).

The Tambourin, the dance, was a stage dance. Folk-dances of Provence were the Olivettes, the Lacets, the Quenouilles, the Soufflets, the Joûte, the Cocos, the Cerceaux, the Folies Espagnoles, the Farandole, and all Branles for which the tambourin, the instrument, was used. As a stage dance, the tambourin was most popular, so that, according to rule, every opera at the Académie Royale de Musique had passepieds in the prologue, musettes in the first act, tambourins in the second, and chaconnes and passepieds in those remaining. Marie Anne Camargo was famous for dancing the tambourin.

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and the composer introduced it afterward in his opera-ballet, "Les Fêtes d'Hébe" (Paris, 1739). There is another one in Berton's "Aline, Reine de Golconde" (Paris, 1803). A still more celebrated one is in Adam's "Le Sourd" (Paris, 1853), with the couplets beginning

Sur le pont
D'Avignon,
En cadence
L'on y danse;
Sur le pont
D'Avignon
L'on y danse
Tous en rond.

Mr. Fritz Kreisler has played in Boston transcriptions of tambourins for violin: Rameau (February 12, 1901), Leclair's (January 23, 1902, and January 13, 1905).

II. Menuetto: moderato, B-flat major, 3-4 (original, menuet, C major, 3-4, without indication of pace). Mottl has scored this music for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

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The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres



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d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour; first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and a violoncello. The minuets were more like the Polish ones than ours or those of Italy."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895)

III. Gigue. Allegro non troppo, D major, 6-8 (original, "Gigue

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony Concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.

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Charlotte Grosvenor

as Juliette in Gounod's

"Romeo et Juliette"

Yesterday the performance of "Romeo et Juliette" was chiefly memorable because of the debut of a new Juliette. Two years ago we listened to the work of Miss Charlotte Grosvenor in concert with much pleasure and predicted at least a chance of an operatic career for the young singer. She is a pupil of Mrs. Avonia Bonney Lichfield, who was herself an operatic singer of renown, and who seems singularly successful in imparting her knowledge to those who study under her. Miss Grosvenor deserves especial attention as being an American singer, trained in America, a living proof that it is not always necessary to take the voyage to Italy before treading the operatic boards. In passing judgment upon the young debutante two points must be kept in mind. She was hampered in some degree by the inequality of the support which was sometimes overweighted in the Gounod masterpiece. Secondly, it is not possible to attain one's very best when the results of years of training are focussed into one single occasion. We do not believe in triumphant operatic débuts—they are impossible. A little allowance must always be made for the abnormal situation. Miss Grosvenor certainly required only the minimum of allowances on this occasion. She acted and sang with almost veteran ease and "gewandheit." Her Waltz in the first act (her opening number) was as delicate and as easily sung as possible. There was not a trace of nervousness in her work and the action was without any of the stiffness of the amateur. Her vocal work was definitely in advance of her histrionic ability, but the latter can only come with acquaintance with the stage. The audience was a very brilliant one, evidently drawn by interest in the debutante. At the end of the first act there was a long procession of flower-bearers carrying public tribute to the new Juliette. These things, however, do not make a true success. It is far more to the purpose that Miss Grosvenor sang without a flaw of intonation and that there was a sympathetic quality in her voice that was quite in keeping with the character of the Shakespearian heroine. The balcony scene was very near to perfection. The heroine rose to the occasion, and there is no doubt but that Mrs. Lichfield (the teacher of Miss Grosvenor) has here launched a sterling prima donna, and to her and to the new Juliette all good wishes may be extended.

LOUIS C. ELSON.

très légère, A major, 6-8). Mottl has changed the melodic contour of Grétry's simple little dance, and elaborated the music. He has scored the jig for piccolo, flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, a set of three kettledrums triangle, and strings.

Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nickname for a violin (viella, fidel) with a big and bulging belly, so that it looked not unlike a ham (*gigue*). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adènes spoke of the *giguéours d'Allemagne* (German fiddlers). Others dispute this origin. Stainer and Barrett's "Dictionary of Musical Terms" (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,'" but the word does not appear with this meaning in Wright's great "English Dialect Dictionary" (1896–1905). Dr. Murray's "New English Dictionary" says that the origin of the word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

***

"Airs de Ballet" from "Céphale et Procris" were played at a concert of the American Symphony Orchestra, Mr. Sam Franko, conductor, at the Lyceum Theatre, New York, January 15, 1901. These airs were Tambourin, Air lent, Gavotte, and Gigue légère. The programme stated "First time in America." This was a statement not easily contradicted, yet much music by Grétry was played and sung in the United States in the eighteenth century.

Mr. Franko joined the Gavotte from "Céphale et Procris" with three dances from other operas by Grétry, and they were played at one of his Concerts of Old Music in Mendelssohn Hall, New York, February 23, 1905. At one of Mr. Franko's concerts, February 14, 1907, Ballet des Nymphes de Diane, Pantomime, and Tambourin from "Céphale et Procris" were performed. The Pantomime was also played as the fourth movement of "Suite de Danses Villageoises" at Mr. Franko's concert in Daly's Theatre, New York, February 17, 1903.

***

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Grétry says of "Céphale et Procris" in his "Mémoires ou Essais sur la Musique" (Paris, Pluviôse, An V., 3 vols.): "This opera was performed the year of the marriage of the Comte d'Artois; its success was only mediocre both at Versailles and at Paris. At the time it was received at the Opéra, there was no such thing as strict time except for choruses and dances. If certain verses of recitative were expressive, the actor would give it the importance to which a pathetic air is susceptible. If the accompaniments forced him to follow an indicated movement, he attained it only by running after the orchestra; and the result of this was a shock, a counterpoint, a perpetual syncope. The effect of this I leave to your imagination.

"One of the rehearsals was interrupted by the following dialogue, from which the state of affairs can be judged:—

"The Actress on the stage: 'What is the meaning of this, sir? I think there is a rebellion in your orchestra.'

"The Conductor at his post: 'A rebellion? We are all here in the service of the King and we serve him zealously.'

"The Actress: 'I too should like to serve him, but your orchestra puts me out, and prevents me from singing.'

"The Conductor: 'But we were keeping the time.'

"The Actress: 'In time? What sort of a beast is that? Follow me, sir, and know that your accompaniment is the most humble servant of the actress who recites.'

"The Conductor: 'When you recite, I follow you; but you are singing an air with a decidedly marked time.'

"The Actress: 'Well, leave all these follies, and follow me.'"

(The actress, others tell us, was Sophie Arnould; the conductor was Francœur.)

"The dance tunes were esteemed by the dancers. The duet, 'Donne-la moi dans nos adieux,' was not known until it had made its way

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in the societies. After the performances, I proposed the following changes: 'The Vengeance of Diana in three acts.' Diana began the piece by receiving a new nymph. She then called Jealousy, acquainted her with the desertion of Procris, seduced by the hunter Cephalus, and charged her with her vengeance. This was a terrible lesson for the novice. This scene with dances and pantomime, with the choruses of nymphs imploring Diana to forgive Procris, would have made a long act, and prepared the interest. I cut out wholly the part of Aurora, which had given an uninteresting double action. Men assembled together do not like to see a woman disdained, and this woman is Aurora, more beautiful than the day. Jealousy disguised as a nymph would have taken her place; and Procris with Cephalus would have ended the second act as it is in the poem. The third act remained as it is. . . . The author did not wish to adopt these changes, and the opera has not been performed since.

"Gluck was at two of my rehearsals at Versailles. The music of the third act should have appeared to him as dramatic as it really is. If Gluck had been only a disinterested amateur, he would have said without doubt that which a consummate artist has the right to say to a young man of thirty years: 'Measured song, as you have made it, does not suit your actors; your poet nevertheless should inspire you to put more warmth and interest in your first two acts; he should cut out airs in which he has made you too subservient, and allow you to make measured song when it pleases you; then you can choose the places which admit of a music that will suit your singers.' But Gluck was preparing his 'Iphigénie en Aulide' and it was more natural for him to profit by my mistakes than to draw me from them."

***

"Céphale et Procris" at Versailles ended a long row—several weeks—of festivities arranged by Papillon de la Ferté. After the operatic performance, which provoked yawns, the Dauphin was reported as saying to the Duc de Richelieu: "At last our *divertissements* are at an end! Now we can begin to amuse ourselves." But Grimm wrote in his "Correspondance Littéraire" (January, 1774): "Of all the operas

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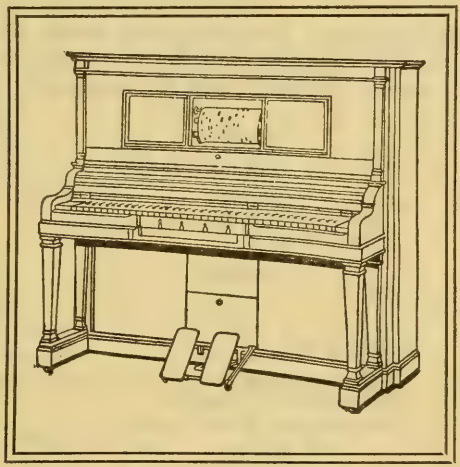
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performed for the court festivities 'Céphale' gave the most pleasure, and this is not a high eulogy. The success of the work seems at present below the reputation of the two authors. But it is only at Paris that these important cases are judged in a court of last resort, and we await the supreme judgment. . . . The poem, which, according to custom, has been printed for Versailles, has found very severe judges. The amiability of Mr. de Marmontel in cutting and hacking his verses to make them more suitable for musical expression has not been sufficiently recognized. Miss Arnould has even been so malicious as to say that the music of 'Céphale' seemed to her much more French than the words. The word '*aura*,' which the poet thought he should keep in French, has inspired puns, because it recalled '*ora pro nobis*.' But all these jests of the moment do not destroy the interest inspired by a good work. The first scene of the second act where Flora surprises adroitly the secret of Aurora is conceived in a most ingenious manner, and the details are charming; but the scene where Cephalus makes long excuses to Procris for having killed her appeared rather ridiculous to everybody. As it probably will be corrected, we give a few lines of it:—

Cephalus.
And thou diest by my hand.

Procris.
I still cherish this hand;
Give it to me.

Cephalus
No.

Procris.
Give, give it.

Cephalus.
Pardon, alas! Pardon
For the error of my hand

Procris
You love me; I pardon
The error of thy hand.

"The 'erreur de ma main' is not surely, in this situation, the heart-

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felt word. *Bonus aliquando dormitat Homerus;* but he should at least have chosen his moment a little better."

***

Miss de Lespinasse was not pleased with the opera in Paris. She wrote: "This music is of a pale color. My friend Grétry should keep to his own style, which is gentle, agreeable, sensitive, witty—it is good enough, and when a man of a small figure is well made, it is dangerous and surely ridiculous for him to mount on stilts; he falls on his nose and the passers-by laugh. The worst of Grétry's operas for the Comédie Italienne is better than this one at the Théâtre Lyrique."

Perhaps Grétry was consoled by the sums given him at Versailles: 2,000 francs for the composition and 3,599 for the "copies."

***

Grétry in his "Memoirs" often complains of the stupidity and the shrieking of the singers at the Opéra. Burney heard Mr. and Mrs. Larrivée in Paris and other famous singers of Grétry's time, and he censured their art severely, yet he added: "One thing I find here which makes me grieve at the abuse of nature's bounty, the voices are in themselves really good and well toned; and this is easily to be discovered, in despite of false direction and a vitiated taste." "The French voice never comes further than from the throat; there is no *voce di petto,* no true *portamento,* or direction of the voice, on any of the stages."

As for the dancers, male and female, their inordinate vanity, incredible extravagance, and extraordinary lives, the curious reader should consult "La Guimard" by Edmond de Goncourt (Paris, 1893); "La

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Camargo" by Gabriel Letainturier-Fradin (Paris, s. d.); "Les Vestris" by Gaston Capon (Paris, 1908.) The life of Sophie Arnould, brilliant wit and accomplished actress, has been written by the de Goncourts; also by Robert B. Douglas (Paris, 1898).

***

Henri Lavoix, the Younger, describes Grétry, Monsigny, Dalayrac, Nicolo, as "a school whose expression is accurate and true, whose melody is somewhat short-breathed, but most expressive, with ensembles slightly developed, but admirably true to the scenic situation. Not only were they the musical representatives of Sedaine, Marmontel,* Bernardin de Saint-Pierre, but they enlarged the qualities that distinguished these writers and at the same time shunned their faults. Their music remains touching and simple, while the writers fell into sentimentalism and mannerisms. . . . As Adolphe Adam wittily wrote: 'Grétry had learned badly, but he divined much.' His instrumentation is weak and his harmony is often insufficient. He reduced the string quartet to three parts, and, as they said even in his time, 'You can drive a coach and four between the bass and the two upper parts.' In spite of this, thanks to the accuracy of his dramatic talent, thanks to the true sentiment of the effect to be produced, the composer of 'Richard Cœur de Lion' found things full of finesse, things unexpected. An entertaining chapter could be written on the instrumentation of masters who did not know how to write. . . . We study in this volume"—"Histoire de l'Instrumentation" (Paris, 1878)—"only those who have contributed to the progress of the orchestra, and in this instance the position of Grétry can be only one of little importance. Sonorous combinations, powerful orchestral effects, are little suited to the witty composer; I might even say that his musical thought, fine, true, and sometimes rather curt, would not bear heavy orchestral ornamentation; for him the orchestra was simply the fitting pedestal for his charming statutte. There are few new instrumental devices to note in Grétry's operas; yet we should cite from memory the introduction of the organ in opera in 'La Rosière républicaine' and in-

*For an interesting discussion of early French librettists see "Le Livret d'Opéra francais de Lully à Gluck" by Eugène H. de Bricqueville (Paris, 1888). [Ed.]



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struments of percussion in 'La Fausse Magie.'* The latter are thus indicated in the orchestral score: 'March of Gypsies, accompanied by cymbals, triangles, and other singular instruments.' Grétry also used cymbals, bass drum, and snare drum in the finale of the second act of his 'Guillaume Tell.'" †

"All Souls' Day," Op. 10, No. 8 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Acht Gedichte aus 'Letzte Blätter' von Hermann von Gilm" were composed by Strauss in 1882–83.

ALLERSEELEN.

Stell' auf den Tisch die duftenden Reseden,
Die letzten rothen Astern trag' herbei,
Und lass uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, dass ich sie heimlich drücke,
Und wenn man's sieht, mir ist es einerlei;
Gib mir nun einen deiner süssen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Todten frei,
Komm an mein Herz, dass ich dir wieder habe,
Wie einst im Mai.

ALL SOULS' DAY.

(English version by Dr. Th. Baker.)

Beside me set the ruddy glowing heather,
The last autumnal asters bring to-day,
And let us tell again of love together,
As once in May.

*"La Fausse Magie" (Aux Italiens, Paris, February 1, 1775).
†"Guillaume Tell" (Aux Italiens, Paris, April 9, 1791).

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Give me thy hand, that I may fondly press it,
Should others see—I care not what they say,
Let one fond glance, love, fill my heart and bless it,
As once in May.

On every grave to-day sweet flowers are glowing,
So every year we give the dead one day;
Come to my heart, thy love again bestowing,
As once in May.

"THE VIOLET" . . . . . WOLFANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Goethe wrote this ballad surely as early as 1773. He afterward put it in his Singspiel "Erwin und Elmire," and it was published in Jacobi's *Iris* in 1775. It was widely copied, and in 1789 it was included in the first genuine edition of Goethe's works.

Mozart wrote the music at Vienna, June 8, 1785. This song and a song of farewell ("Die Trennung," K. 519?) were the only ones of Mozart's songs published in his lifetime. They appeared in 1790.

DAS VEILCHEN.

Ein Veilchen auf der Wiese stand
Gebückt in sich und unbekannt:
Es war ein herzig's Veilchen.
Da kam eine junge Schäferin
Mit leichtem Schritt und muntrem Sinn
Daher, daher,
Die Wiesse her und sang.

Ach! denkt das Veilchen, wär' ich nur
Die schönste Blume der Natur,
Ach, nur ein kleines Weilchen,
Bis mich das Liebchen abgepflückt
Und an dem Busen matt gedrückt!
Ach nur, ach nur
Ein Viertelstündchen lang!

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Ach, aber ach! das Mädchen kam
Und nicht in Acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut' sich noch:
Und sterb' ich denn, so sterb' ich doch
Durch sie, durch sie,
Zu ihren Füssen doch.

THE VIOLET.

(English version by the Rev. J. Troutbeck.)

A violet in the meadow grew,
It dwelt apart, and hid from view,
It was a lovely violet.
There came a gay young shepherdess,
And lightly tripped in carelessness
Along, along,
The fields along, and sang.

Ah, thought the violet, would I were
Among the flowers supremely fair
Awhile, though but a violet,
Until this dear one gathers me
Upon her bosom pressed to be
Awhile, awhile,
Although it be not long.

But, but alas, the maiden gay,
When passing heedless on her way,
Trod down the hapless violet.

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It sunk and died, yet thought with joy,
If die I must, 'tis mine to die
Through her, through her,
And at her feet to lie.

"A DREAM" . . . . . EDVARD GRIEG

(Born at Bergen, Norway, June 15, 1843; died there September 4, 1907.)

EIN TRAUM.

(Friedrich Bodenstedt.)

Mir träumte einst ein schöner Traum,
Mich liebte eine blonde Maid;
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit

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Fern aus dem Dorfe scholl Geläut,
Wir waren ganzer Wonne voll—
Versunken ganz in Seeligkeit.

Und schöner noch als einst der Traum
Begab es sich in Wirklichkeit;
Es war am grünen Waldesraum,
Es war zu warmen Frühlingszeit.

Der Waldbach schwoll, die Knospe sprang,
Geläut erscholl vom Dorfe her,
Ich hielt dich fest, ich hielt dich lang,
Und lasse dich nun nimmermehr.

O frühlingsgrüner Waldesraum,
Du lebst in mir durch alle Zeit;
Dort ward die Wirklichkeit zum Traum,
Dort ward der Traum zur Wirklichkeit.

A DREAM.

(Translation by Frederick Corder)

I had a wondrous, lovely dream:
Methought I wooed a blue-eyed maid;
We stood beneath the greenwood shade
When April shed his sunny beam.

The buds did throng, the brooklet gushed,
Afar we heard the village chime;
Through ev'ry vein the rapture flushed,
We stood entranced in bliss sublime!

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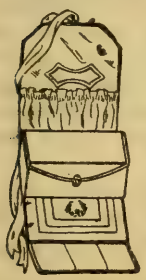
But fairer far than was my dream,
The bliss one waking hour displayed:
We stood beneath the greenwood shade
When April shed his sunny beam.

The brooklet gushed, the buds did throng,
And village chime the breezes bore;
I held thee fast, I held thee long,—
For fate shall part us nevermore!

A greenwood lit by April's beam,
Through life thou wilt abide with me!
Here did the truth a vision seem,
Here was my dream made verity!

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Overture to "Egmont," Op. 84 . . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.



This music was performed at a Symphony Concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well

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illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

***

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.



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SATURDAY EVENING, NOVEMBER 21, at 8 o'clock.

PROGRAMME.

Sibelius . . . . . { *a.* Varsang (Spring Song) *b.* Finlandia.
(First time.)

Max Bruch . . . . . Concerto for Violin No. 3

Beethoven . . . . . Symphony No. 7

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Mr. WILLY HESS.

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WEDNESDAY AFTERNOON, NOVEMBER 18, AT 3

PROGRAM

Loeilly (1660), Godowsky	Gigue, E minor (first time)
Beethoven	Sonata, op. 101
Schumann	Ende vom Lied
	Des Abends
Chopin	Four Preludes — C major
	A major
	C-sharp minor
Chopin	Scherzo, C-sharp minor
Ernest Hutcheson	Andante Tranquillo (first time)
MacDowell	Hungarian, op. 39, No. 12
Liszt	Eclogue
Liszt-Busoni	Heroischer Marsch (first time)

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SONG RECITAL by

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THURSDAY EVENING, DECEMBER 10, AT 8.15

PROGRAM

I.	Ganymed	Schubert
	Kinderwacht	Schumann
	Aus Meinen Grossen Schmerzen	Franz
	Standchen	Jensen
	Feldeinsamkeit Von Ewiger Liebe	Brahms
II.	Abendlied with violin obligato Jetzt und Immer	Hugo Kaun
	Im Zitternden Mondlicht	Eugen Haile
	Drei Wandrer	Hans Hermann
	Tryste Noel	Gerrit Smith
	Ballad of the Bony Fiddler	William G. Hammond
III.	Ces Deux Yeux Avec Un Bouquet	Schastian B. Schlesinger
	Vielle Chanson	Nevin
	Les Deux Amours Un Grand Sommeil Noir	Clayton Johns
	Benvenuto	Diaz

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WILLY KRAFT, Second Violin — RUDOLF NAGEL, Violoncello

Wednesday Evenings, December 9, February 10, and March 24

AT 8.15 O'CLOCK

PROGRAM for December Ninth

1. QUARTET, C minor . . . . . Beethoven
2. QUARTET, C major, op. 5 . . . . . Pogojeff
   (First time in Boston)
3. QUARTET, C minor . . . . . H. Kaun
   (First time in Boston)

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A. BAK, Second Violin — C. BARTH, Violoncello

(Seventh Season, 1908-1909)

Program

Quartet in D major (K. V. 499)	Mozart
Sonata in C, Op. 72. For violin and pianoforte. (First time)	Max Reger
Second Quartet (in D major)	Borodin

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SECOND CONCERT, THURSDAY EVENING, NOVEMBER 19, at 8

PROGRAM

BRAHMS	Symphony No. 1
TSCHAIKOWSKY	Concerto for Pianoforte, No. 1
WAGNER	Vorspiel, "Die Meistersinger"

Soloist, Mr. GEORGE PROCTOR

Tickets on sale at Kent's University Bookstore, Harvard Square.

DEBUCHY'S CONCERT . SYMPHONY HALL

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IPHIGENIE EN AULIDE

PROGRAM, NOVEMBER 28
DANCES IDYLLES

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EMILE FERIR, Viola
ALWIN SCHROEDER, Violoncello

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NOVEMBER 17, 1908
DECEMBER 22, 1908
JANUARY 19, 1909
MARCH 2, 1909
MARCH 23, 1909

At CHICKERING HALL

PROGRAMME for First Concert, November 17

I. QUARTET in C major . . . . . Mozart
II. QUARTET in A major, Op. 41, No. 3 . Schumann
III. QUARTET in G major, Op. 18, No. 2 . . Beethoven

Season Tickets for Five Concerts, $6, $4, and $2.50, according to location, now on sale at Box Office, Symphony Hall.

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Mr. ARTHUR FOOTE

The programme of the Second Concert and the name of the assisting artist will be announced in next week's issue of this book.

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THREE O'CLOCK

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Accompanist, COENRAAD V. BOS

PROGRAMME

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1.

1. Der Wanderer
2. Du liebst mich nicht
3. Der Doppelgänger
4. Erlkönig

} F. SCHUBERT

2.

1. Die Taubenpost
2. Die Forelle
3. Alinde
4. Eifersucht und Stolz
5. Das Lied im Grünen
6. Der Musensohn

} F. SCHUBERT

3.

1. Auf dem Kirchhofe
2. Verrat

} JOH. BRAHMS

3. Verschwiegene Liebe
4. Der Gärtner

} HUGO WOLFF

5. Das Lied des Steinklopfers
6. Cäcilie

} RICHARD STRAUSS

4.

1. Mit Myrthen und Rosen
2. Der Soldat
3. Waldesgespräch
4. Die beiden Grenadiere

} R. SCHUMANN

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Jordan Hall — ORGAN RECITAL

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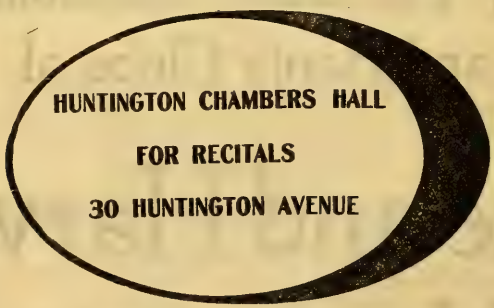
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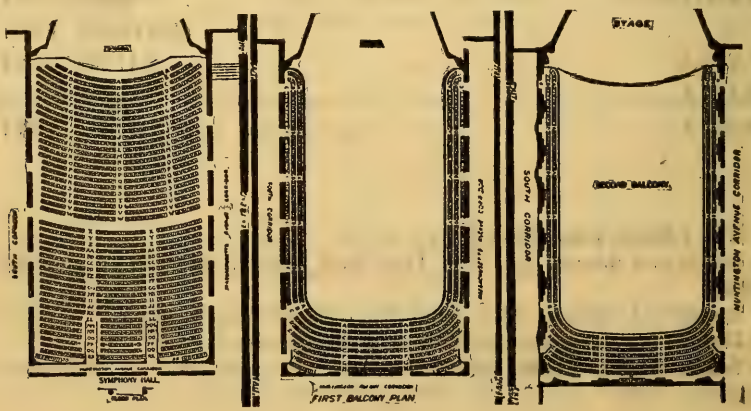
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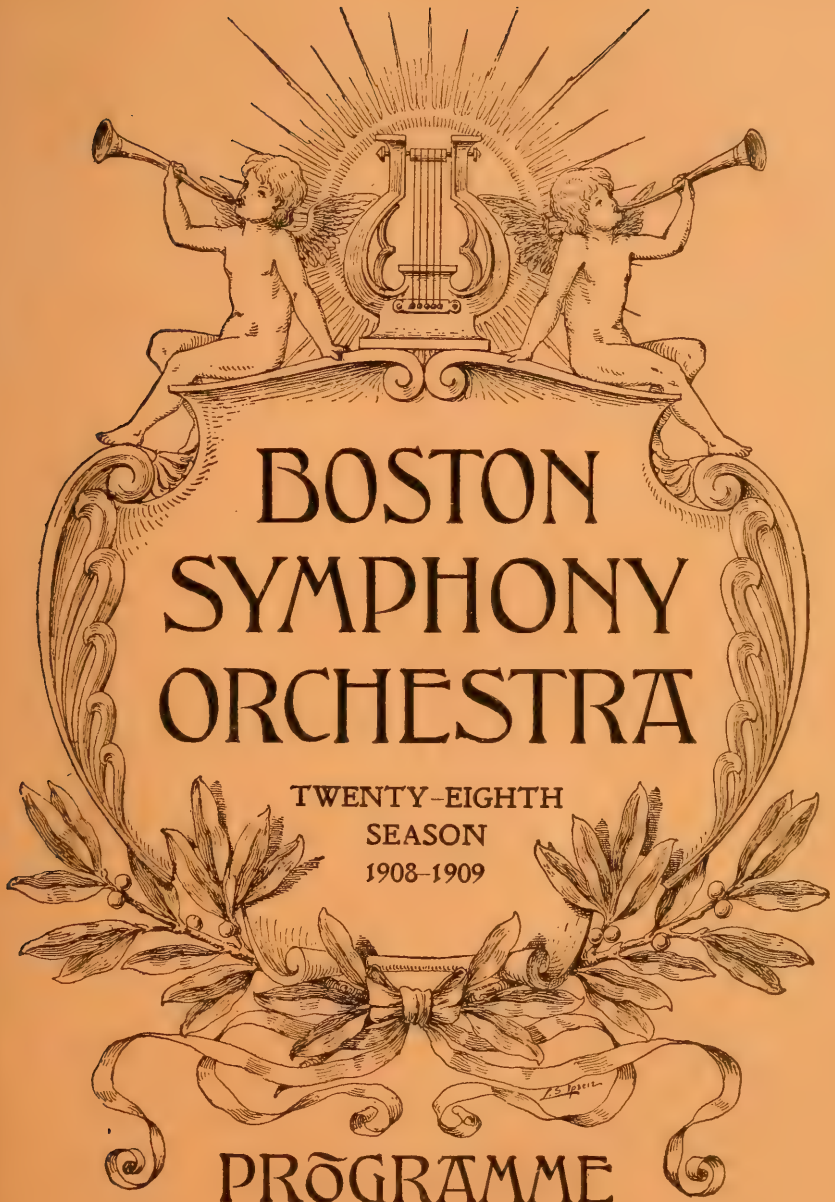
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Programme of the Sixth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, NOVEMBER 20

AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 21

AT 8.00 O'CLOCK

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SATURDAY EVENING, NOVEMBER 21, at 8 o'clock.

PROGRAMME.

Sibelius
- (*a*) "A Song of Spring" for Orchestra, Op. 16 First time in Boston
- (*b*) "Finland": Symphonic Poem for Orchestra, Op. 26, No. 7. First time in Boston

Bruch . . . . Concerto No. 3, for Violin and Orchestra, Op. 58

I. Allegro energico.
II. Adagio.
III. Finale: Allegro molto.

Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

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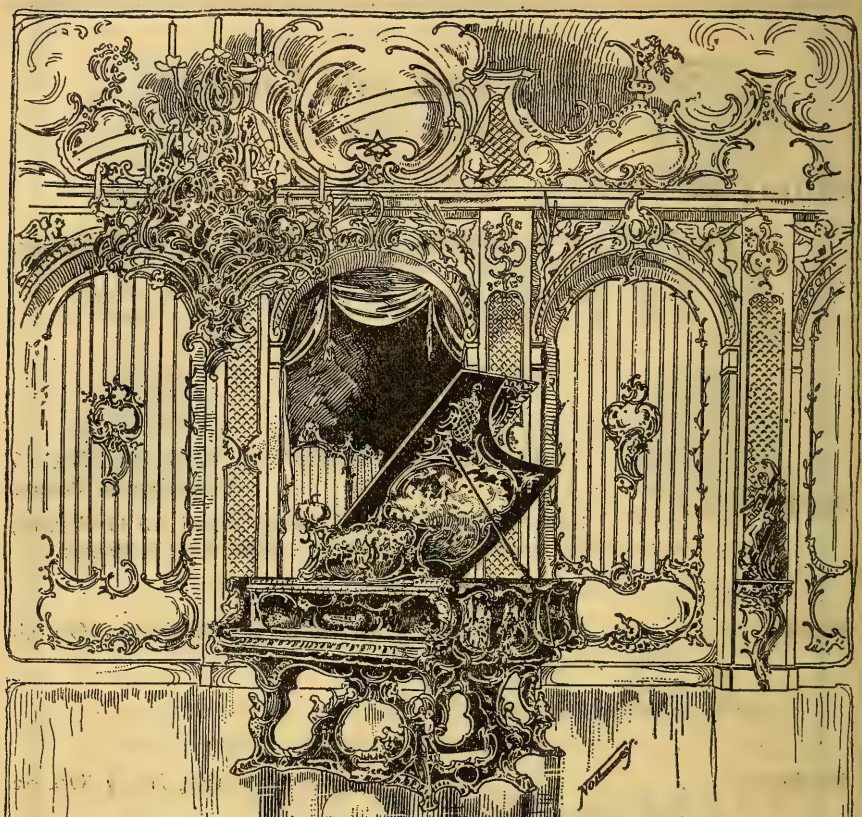
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"A Song of Spring," Op. 16; "Finland": Symphonic Poem for Orchestra, Op. 26, No. 7 . . . . . Jean Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living in Helsingfors.*)

The score of "Vårsång" was copyrighted in 1903. The title-page bears these titles: "Vårsang," "Frühlingslied," "La Tristesse du Printemps." I do not know whether the French title is the composer's or the publisher's. Mrs. Newmarch in her biographical sketch of Sibelius says: "The second title of this work, 'The Sadness of Spring,' seems to indicate that it is not so much a glad and triumphant vernal mood which this music is intended to express, as some subjective feeling not easy to define. Perhaps the dryness of heart which follows upon some corroding embittering sorrow, for which the swift, magic beauty of the northern spring bears a message of mockery rather than of hope.. But this is left to our imagination, as also the meaning of the strange peal of bells and the impassioned coda at the close of the work."

The music, one continuous song, romantic and gradually increasing in passion, requires no analysis. It is scored for two flutes (interchangeable with piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bells (in F, B-flat, C), and strings. The song begins, tempo moderato e sostenuto, F major, 3-4, with a theme for 'cello, violas, and clarinet.

***

"Finlandia: Tondight för orkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet it is said to be so national in sentiment, "and it evokes such popular enthusiasm in the composer's native land, that during the recent political conflict between Russia and Finland its performance is said

*It was stated recently that Mr. Sibelius now lives at Kerava, near Helsingfors.

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to have been prohibited." It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. To quote Mrs. Newmarch again: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metropolitan Opera House Concert in New York, December 24, 1905. Mr. Arturo Vigna conducted. It was performed at concerts of the Russian Symphony Society, Mr. Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The following note is from the programme notes of the Russian Symphony Society:—

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, Andante sostenuto (alla breve). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an allegro moderato episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. . . . With a change to Allegro, the movement,

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looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

"Finland" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings.

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), are here pertinent. (See also the entr'acte.)

"From its earliest origin the folk music of the Finns seems to have been pentrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

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"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees * to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat-sounding box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

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. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists,

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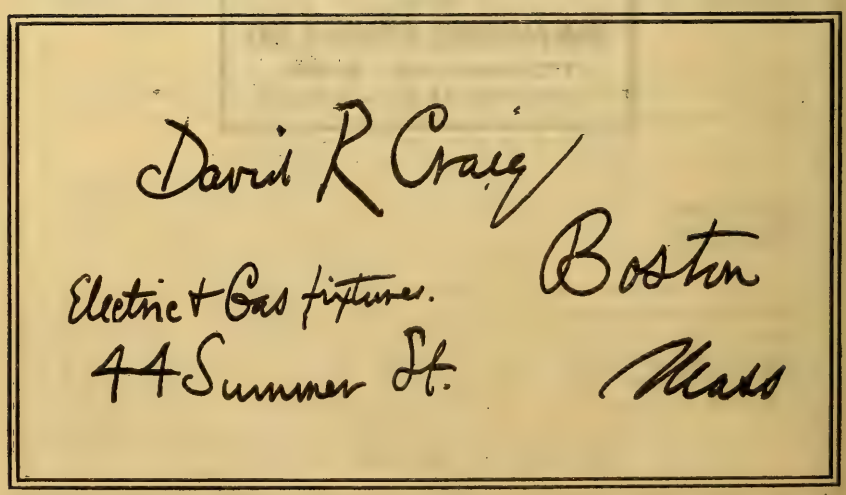
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who found the just verdict. Sibelius's irregularities were, in part the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are sylables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the cor anglais. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

***

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Symphony No. 1, E minor, Op. 39, January 5, 1907, Dr. Muck conductor.

Symphony No. 2, D major, Op. 43, March 12, 1904, Mr. Gericke conductor

Concerto in D minor, for violin and orchestra, Op. 47, April 20, 1907 (Mme. Maud Powell, violinist).

***

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889–90) and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

His chief works are the Symphony No. 1, E minor, composed in 1899; Symphony No. 2, D major (1901–1902); Symphony No. 3,† led by the composer in St. Petersburg in November, 1907; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela," Op. 22, No. 3, and "Lemminkäinen's Home-faring," Op. 22, No. 4); "Finlandia," symphonic poem; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Vårsång," Op. 16; "En Saga," tone poem, Op. 9; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to

*This stipend has been withdrawn, according to report.

† The Symphony No. 3, was performed in New York at a concert of the Russian Symphony Society, January 16, 1908.

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Mr. Willy Hess was born on July 14, 1859, at Mannheim. When he was six years old, he began to study the violin with his father, Julius, a pupil of Spohr. He was in America with his family in 1865, and in 1868–69 he made a tour with Theodore Thomas's orchestra. He played in Music Hall, Boston, on November 6, 1869, Léonard's "Concert Militaire" and Beethoven's Romanze in F major. In 1872 he left America for Holland. In 1873 he made Heidelberg his dwelling-place. He visited London for the first time in 1874. In 1876 he



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went to Berlin to study with Joachim. In 1878 he was appointed concert-master of the Opera and of the Museumsgesellschaft orchestra at Frankfort-on-the-Main, where he founded a string quartet and a trio with Kwast and Hugo Becker. He remained in Frankfort for eight years. In 1886 he was called to Rotterdam as professor at the Conservatory and as concert-master, but after two years he was called to Manchester, England, to take the place of Ludwig Strauss, who had resigned his position as concert-master of the orchestra led by Charles Hallé. In 1895 he settled at Cologne as concert-master of the Guerzenich concerts, leader of the Guerzenich Quartet, and professor of the violin at the Conservatory. He was appointed professor of the violin at the Royal Academy of Music, London, 1903, and he resigned this position to come to Boston in 1904 as concert-master of the Boston Symphony Orchestra. At the end of the season of 1906–07 he obtained a leave of absence for one year. He was given the title of "Royal Prussian Professor" by the Emperor Wilhelm II. in 1900 on the occasion of the 50th anniversary of the establishment of the Conservatory of Music at Cologne.

Mr. Hess has played at concerts of the Boston Symphony Orchestra in Boston these pieces:—

Joachim: Hungarian concerto, Op. 11, October 22, 1904.

Bruch: Concerto No. 1, G minor, Op. 26, November 12, 1904.

Beethoven: Concerto, D major, Op. 61, January 6, 1906.

Spohr: Concerto No. 9, D minor, October 20, 1906.

He was leader 1904–07 of the Boston Symphony Quartet, which was composed 1904–05 of Messrs. Hess, Roth, Ferir, Krasselt, and 1905–06 and 1906–07 of Messrs. Hess, Roth, Ferir, and Warnke.

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Arensky: Piano trio, D minor, Op. 32 (Carlo Buonamici, pianist), March 5, 1906.

Aus der Ohe: Violin sonata, F-sharp major, Op. 16 (MSS.),** January 2, 1905 (Adele aus der Ohe, pianist).

Bach: Ciaconna for violin alone, November 7, 1904 (Mr. Willy Hess, violinist).

Beethoven: Quartet, G major, Op. 18, No. 2, January 2, 1905.

Beethoven: Quartet, C minor, Op. 18, No. 4, November 27, 1905.

Beethoven: Quartet, C major, Op. 59, No. 3, March 6, 1905.

Beethoven: Quartet, F minor, Op. 95, November 19, 1906.

Beethoven: Quartet, E-flat major, Op. 127, March 5, 1906.

Beethoven: Quintet, C major, Op. 29, November 7, 1904 (Max Zach, second viola).

Beethoven: Septet, E-flat major, Op. 20, April 22, 1907 (Messrs. G. Grisez, clarinet, M. Hess, horn, P. Sadony, bassoon, K. Keller, double bass).

Beethoven: Trio, B-flat, Op. 97, February 6, 1905 (Eugen d'Albert, pianist).

Brahms: Sextet, B-flat major, Op. 18, October 30, 1905 (Max Zach, second viola, J. Keller, second 'cello).

Brahms: Quintet, piano and strings F minor, Op. 34, February 6, 1905 (Eugen d'Albert, pianist).

Brahms: Quartet, piano and strings, A major, Op. 26, February 5, 1906 (Carl Stasny, pianist).

Brahms: Quartet, B-flat major, Op. 67, January 21, 1907.

Brahms: Song, "Liebliche Wangen," April 9, 1906 (Susan Metcalfe*).

Brahms: Song, "Die Mainacht," April 9, 1906 (Susan Metcalfe*).

Cherubini: Scherzo from Quartet in D minor, No. 3, March 6, 1905.

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Debussy: Quartet, G minor, Op. 10, February 25, 1907.

Dvořák: Sextet, A major, Op. 48, March 6, 1905 (Max Zach, second viola, C. Barth, second 'cello).

Dvořák: Quartet for piano and strings, E-flat major, Op. 87, November 19, 1906 (H. G. Tucker, pianist).

Fauré: violin sonata, A major, Op. 13, February 25, 1907 (Willy Hess and Ossip Gabrilowitsch).

Franck: Quintet for piano and strings, October 29, 1906 (Heinrich Gebhard, pianist).

Franck: Violin sonata, A major, November 27, 1905 (Willy Hess and Raoul Pugno).

Glazounoff: Quintet, A major, Op. 39,* January 2, 1905 (J. Keller, second 'cello).

Glazounoff: Novelettes, Op. 15 (Alla Spagnuola, Interlude in modo antico, Orientale) October 30, 1905.

Handel: Air from "Serse," April 9, 1906 (Susan Metcalfe*).

Haydn: Quartet, C major, Op. 33, No. 3, December 17, 1906.

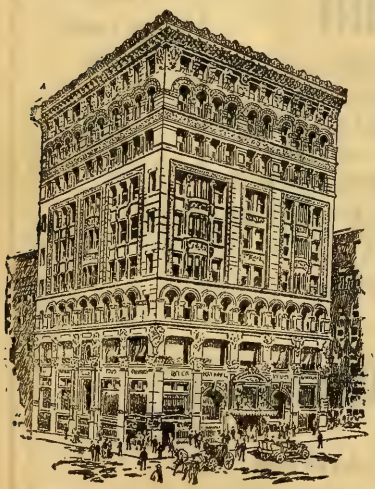
Haydn: Quartet, D minor, Op. 76, No. 2, February 6, 1905.

Jaques-Dalcroze: Three movements from Serenade, Op. 61,* April 22, 1907.

Kaun: Quartet, D major, Op. 41, No. 2,* November 19, 1906.

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Leclair: Sonata for violin and viola with piano,*(?) D major, November 28, 1904 (Willy Hess and Emile Ferir).

Mendelssohn: Octet, E-flat major, Op. 20, April 10, 1905 (with the Hoffmann Quartet).

Mozart: Quartet, C major (K. 465), February 5, 1906.

Mozart: Quartet, B-flat major (K. 589), April 10, 1905.

Mozart: Clarinet quintet (K. 581), January 21, 1907 (G. Grisez, Clarinet).

Mozart: Song, "Das Veilchen", April 9, 1906 (Susan Metcalfe*).

Reger; Serenade for flute, violin, viola, D major, Op. 77a*, February 5, 1906 (André Maquarre, flute, Willy Hess and Emile Ferir).

Saint-Saëns; Piano trio, F major, Op. 18, January 1, 1906 (George Proctor, pianist).

Saint-Saëns: 'Cello sonata, C minor, Op. 32, April 10, 1905 (Olga Samaroff,* pianist).

Saint-Saêns: 'Cello sonata, F major, Op. 123,* December 17, 1906 (Otto Neitzel,* pianist).

Schubert: Piano quintet, A major, Op. 114, December 17, 1906 (Otto Neitzel,* pianist, K. Keller, double bass).

Schubert: Quintet, C major, Op. 163, January 1, 1906 (Carl Barth, second 'cello).

Schubert: Quartet, A minor, Op. 29, October 30, 1905.

Schubert: Quartet, D minor, Op. posth., November 7, 1904.

Schubert: Quartetsatz, Op. posth., October 29, 1906.

Schubert: Song, "Der Neugierige," April 9, 1906 (Susan Metcalfe*).

Schubert: Song, "Ungeduld," April 9, 1906 (Susan Metcalfe*).

Schumann: Quartet, A major, Op. 41, No. 3, January 1, 1906.

Schumann: Piano trio, F major, Op. 80, February 25, 1906 (Ossip Gabrilowitsch, pianist).

Schumann: Piano quintet, E-flat major, Op. 44, November 28, 1904 (Fannie Bloomfield-Zeisler, pianist).

Sinding. Andante and allegretto scherzando from Quartet in A minor, Op. 70, March 5, 1906.

Suk: Quartet, B-flat major, Op. 11, October 29, 1906.

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Svendsen: Octet, A major, Op. 3, April 9, 1906 (Messrs. Kuntz, Krafft, Zach, and Nagel, assisting).

Tanéïeff, S.: Quartet, B-flat minor, Op. 4,* November 27, 1905.

Tschaikowsky: Quartet, D major, Op. 11, No. 1, April 22, 1907.

Tschaikowsky: Quartet, F major, Op. 22, No. 2, November 28, 1904.

Tschaikowsky: Piano trio, A minor, Op. 50, January 21, 1907 (Victor Benham, pianist).

Wolf: Quartet, D minor,* April 9, 1906.

***

In 1908 Mr. Hess founded, with Mr. Alwin Schroeder, the Hess-Schroeder Quartet (Messrs. Hess, Theodorowicz, Ferir, Schroeder). The first concert of this Quartet in Boston was on November 17, 1908.

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This concerto, dedicated to Josef Joachim, was played for the first time at a concert given in honor of the composer at Düsseldorf, May 31, 1891. Joachim was the violinist. The programme was made up of works by Bruch: selections from "Das Lied von der Glocke," "Frithjof," and "Achilleus"; the whole of "Das Feuerkreuz." Miss Wally Schauseil and Max Büttner were the chief singers.

Joachim played the concerto in Berlin at a Philharmonic Concert, November 9, 1891, and at Hamburg and Frankfort-on-the-Main in the same year. Sarasate played it in London for the first time, October 17, 1891; and Heermann played it in 1891 at Würzburg.

The first performance of the concerto in the United States was at a concert of the Symphony Society led by Walter Damrosch at New York, February 6, 1892, when Miss Geraldine Morgan was the violinist.

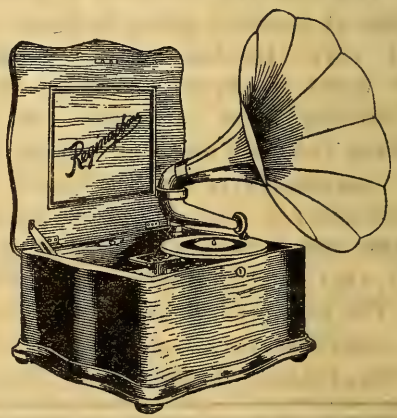
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The concerto was played at a concert of the Philharmonic Society of New York by Mme. Camilla Urso, February 13, 1892. Miss Geraldine Morgan played the concerto at a concert of the Boston Symphony Orchestra in Philadelphia, February 8, 1892.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Nikisch, conductor, March 5, 1892. Mme. Camilla Urso was the violinist.

The concerto was published in 1892. The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

I. Allegro energico, D minor, 4-4. There is an orchestral introduction in which the strongly rhythmed first theme and another sturdy motive (*largamente*) are introduced. The solo violin after a cadenza takes up the energetic first theme, then the sturdy theme and a third, a more melodious and expressive cantilena. This material is used at great length. Portions of the themes are interwoven, and they are developed into essential elements of the solo part.

II. Adagio, B-flat major, 6-8. The solo violin preludes to a slight accompaniment. The chief theme, a tender melody, is sung by orchestral violins. The solo violin takes up this melody. The second motive, not unlike a chant, is played by strings, then by wood-wind instruments, and is embroidered by the solo violin. There are changes of tonality and a return to the first subject.

III. Finale. Allegro molto, 3-4. Introductory measures in D minor have a nimble dancing theme for solo violin that is used liberally in the main body of the movement. The chief theme of a heroic character is announced by the solo violin. The song theme, also for solo violin, is opposed to the dance theme.

F major. Song theme in orchestra is embroidered by the solo instru-

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ment. The coda is based on foregoing thematic material, and there is a brilliant close in D major.

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The following compositions by Max Bruch have been played in Boston at concerts of the Boston Symphony Orchestra:—

Symphony No. 3, in E (MSS.), March 3, 1883 (first time in Boston).

Prelude to "Loreley": December 16, 1882; November 17, 1883.

Concerto for violin and orchestra, No. 1, G minor: October 21, 1882 (Louis Schmidt, Jr.); November 28, 1885 (C. M. Loeffler); March 5, 1887 (Maud Powell); January 21, 1893 (Henri Marteau); April 13, 1895 (I. Schnitzler); November 12, 1904 (Willy Hess).

Concerto for violin and orchestra, No. 2, D minor, Op. 44: Adagio from it (first time), December 20, 1884 (C. M. Loeffler); whole concerto, March 2, 1889 (Otto Roth); December 3, 1904 (Eugène Ysaye).

Concerto for violin and orchestra, No. 3, Op. ; March 5, 1891 (Camilla Urso); November 21, 1908 (Willy Hess).

Scottish Fantasie for violin and orchestra, Op. 46: November 24, 1888, first time (C. M. Loeffler); January 11, 1896 (Timothée Adamowski); February 4, 1899 (Timothée Adamowski); November 28, 1903 (Alexander Birnbaum).

Serenade in A minor for violin and orchestra, Op. 75, February 11, 1905 (Marie Nichols).

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Romanza for violin and orchestra, Op. 42, February 17, 1894 (C. M. Loeffler).

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"Odysseus," Op. 41: Scene and air, "Thou far-darting sun," October 22, 1881 (Annie Louise Cary), the first concert and the first soloist; April 23, 1904 (Marguerite Hall); January 7, 1905 (Muriel Foster).

"Odysseus," Op. 41: Scene: "Penelope weaving," January 12, 1884 (Louise Rollwagen).

"Achilles," Op. 50: Aria, December 10, 1887 (Gertrude Edmands).

"Achilles," Op. 50: Andromache's Lament, February 27, 1904 (Ernestine Schumann-Heink).

ENTR'ACTE.

MUSIC IN FINLAND.

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, is of interest in connection with the performance of Sibelius's two pieces.

"For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second century by Ptolemæus. About five hundred years later they settled on the Finnish peninsula, gradually driving the Laps, who then occu-

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pied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

"The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.'* The folk-songs testify the deep musical vein of the people. The Finnish tunes are of a simple, melancholy, soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply

* Max Müller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shahnameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow." The "Kalevala," translated from the original Finnish by W. F. Kirby, F.L.S., F.E.S., corresponding member of the Finnish Literary Society, was included in 1908 in Everyman's Library, and is therefore within the reach of all.—P. H.

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impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.'* The national epic, 'Kalevala,' translated into English by Mr. Crawford, contains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

* A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii. pp. 9–11 (Ghent, 1900).—P. H.

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"His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

"Deploring the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody

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enjoyed it. It was born to 'lament in the cold, to tremble at the frost' of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree's wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

"The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depth of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

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about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wårtland,' makes the composition immortal. As long as the Finnish nation exists 'Wårtland' shall never lose its magnetism and its elevating sway over the hearts of the people." *

***

Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802–84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775–1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom reference has already been made. His son-in-law, Dr. Karl Collan (1828–71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835–65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo,

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wartland" ("Our Country"), a national song.—P. H.

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who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle," died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites, symphonic poems, as "Heimat-Klang," overtures, the prelude "Kors-

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holm," etc. The death of Ernst Mielck, who died at Lucarno in 1899, at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Mielck studied in St. Petersburg the pianoforte with Tietzes, and studied at Berlin (1890–94) with Erhlich, Radecke, and Bruch. His Symphony in F minor, Op. 4, the first Finnish one, was composed in 1897 and revised in 1899 for Dresden. He also wrote a "Dramatic" overture, Op. 6, a Fantasia for pianoforte with orchestra, Op. 9, a "Finnish suite," Op. 10, for orchestra, and other works of merit. He left in manuscript an overture to "Macbeth," Op. 2, and a violin Concerto in D major, Op. 8. His music, as a rule, was intended to illustrate Finnish life and to glorify his country. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," * and songs; Erik Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs and a Symphony in C minor, which was played at Helsingfors in a revised form in the season of 1905–06. Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!"); and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces, among them a concerto produced at Helsingfors in the season of 1904–05. Karl Flodin, the most distinguished music critic of Finland, born in 1858, has composed: "Helen," a dramatic scene from Goethe's

*"Pohian Reito" was performed at Wiborg in June, 1908, and has been announced for performance at Helsingfors.

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Mrs. Lichfield refers to Mr. Louis C. Elson's remarks in the Boston Daily Advertiser about her distingushed pupil, Miss

Charlotte Grosvenor

as Juliette in Gounod's

"Romeo et Juliette"

Yesterday the performance of "Romeo et Juliette" was chiefly memorable because of the debut of a new Juliette. Two years ago we listened to the work of Miss Charlotte Grosvenor in concert with much pleasure and predicted at least a chance of an operatic career for the young singer. She is a pupil of Mrs. Avonia Bonney Lichfield, who was herself an operatic singer of renown, and who seems singularly successful in imparting her knowledge to those who study under her. Miss Grosvenor deserves especial attention as being an American singer, trained in America, a living proof that it is not always necessary to take the voyage to Italy before treading the operatic boards. In passing judgment upon the young debutante two points must be kept in mind. She was hampered in some degree by the inequality of the support which was sometimes overweighted in the Gounod masterpiece. Secondly, it is not possible to attain one's very best when the results of years of training are focussed into one single occasion. We do not believe in triumphant operatic débuts—they are impossible. A little allowance must always be made for the abnormal situation. Miss Grosvenor certainly required only the minimum of allowances on this occasion. She acted and sang with almost veteran ease and "gewandheit." Her Waltz in the first act (her opening number) was as delicate and as easily sung as possible. There was not a trace of nervousness in her work and the action was without any of the stiffness of the amateur. Her vocal work was definitely in advance of her histrionic ability, but the latter can only come with acquaintance with the stage. The audience was a very brilliant one, evidently drawn by interest in the debutante. At the end of the first act there was a long procession of flower-bearers carrying public tribute to the new Juliette. These things, however, do not make a true success. It is far more to the purpose that Miss Grosvenor sang without a flaw of intonation and that there was a sympathetic quality in her voice that was quite in keeping with the character of the Shakespearian heroine. The balcony scene was very near to perfection. The heroine rose to the occasion, and there is no doubt but that Mrs. Lichfield (the teacher of Miss Grosvenor) has here launched a sterling prima donna, and to her and to the new Juliette all good wishes may be extended.

LOUIS C. ELSON.

"Faust," for soprano and orchestra; "Cortège," for wind instruments; "Sommernacht," for mixed chorus; "Auf der Fraueninsel," for male chorus; stage music for Hauptmann's "Hannele," etc.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet.

***

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté), formerly of the Paris Opéra and of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897.* Her younger sister Irma is also a singer of reputation in Europe. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode,† a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.‡ Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique Paris, has made concert trips in Scandinavia and South America Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Sundgrén-Schnéevoigt are pianists of

*Aino Ackte appeared with the Metropolitan Opera House Company at the Boston Theatre in 1904 as Elsa (April 4), Juliet (April 9), Marguerite (April 13), Elisabeth (April 14).

† Alma Fohström made her first appearance in the United States at the Academy of Music, New York, as Lucia, November 9, 1885. She sang at the Boston Theatre in 1886; Zerlina in "Fra Diavolo," January 5, 13; Maritana (in Italian), January 7; Margherita in Gounod's "Faust," January 11; and Martha in Flotow's opera, January 16. She also sang in a Sunday night operatic concert.

‡ A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and Azucena.

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talent, and the husband of the latter, Georg Schnéevoigt, is a violoncellist and a conductor of repute.

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a concert of the Boston Symphony Orchestra, December 7, 1901.

SYMPHONY IN A MAJOR, NO. 7, OP. 92 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1808 to Count Rasoumoffsky. One of the two bears the title: "Anfang. Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for

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which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.



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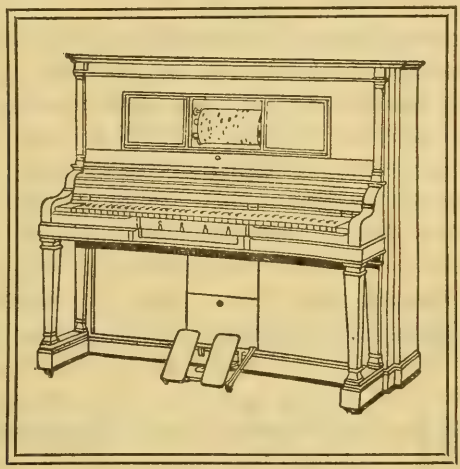
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The first performance of the symphony was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome, though Winkel of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed

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at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow," a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the parharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the

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music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the



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Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony,

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and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert

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was repeated for Beethoven's benefit on December 2, but the hall was half empty.

***

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874–98.

The symphony has been played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It has been played thirty-five times at Lamoureux concerts in Paris from October 23, 1881,

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to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

***

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same Seventh Symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast. Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother,

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the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

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But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4–4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major.

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A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6–8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2–4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the

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chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3–4, is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3–4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2–4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchan-

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tic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

***

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tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosi of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace"!—*Englished by William S. Ellis.*

***

Miss Isadora Duncan, assisted by the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, danced the Seventh Symphony in the Metropolitan Opera House, New York, November 6, 1908. While Mr. H. E. Krehbiel in the *Tribune* of November 7 deplored the fact that

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers with their eternal "subsidiary themes"!—R. WAGNER.



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this music was chosen to display Miss Duncan's art, he declared that her exhibition was "dignified, beautiful, moving," and he made these remarks, which are now pertinent:—

"The suggestion to use Beethoven's A major symphony as an accompaniment to a pantomimic dance evidently came from Wagner, who once, descanting on its superbly rhythmical character, spoke of it as the 'apotheosis of the dance, the ideal embodiment in tones of bodily movements.' It is not the first time that it has occurred to some one to associate a plastically delineative art with Beethoven's symphonic music; but heretofore the purpose has been to help to an appreciation of the beauty and significance of the music, not to make the music a help to an appreciation of the art arbitrarily consorted with it. Years ago in Germany the experiment was tried of accompanying the 'Pastoral' symphony with a series of panoramic paintings. The 'Pastoral' symphony is programmatic music of a pretty obvious sort, with its imitations of nature's voices; but the experiment was a failure because the listeners who loved the music did not want to have imagination and emotion fettered by the pictures presented to another sense. The same objection militates against Miss Duncan's pantomimic interpretation of the seventh symphony, though in a less degree, perhaps, because that interpretation is sufficiently vague to leave the imagination free; but it does disturb perfect appreciation of the music which is here sufficient unto itself.

"It is a pleasure to recognize great beauty, exquisite grace and eloquent expressiveness in Miss Duncan's art. It is easy to ridicule her claim that she is reviving an art which was cultivated by the Greeks

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two millenniums ago, but one possessed of artistic sensibilities cannot see her without feeling some of the enthusiasm which fired the mind of Charles Kingsley at the mere imagining of what the ancient dance was —'in which every motion was a word, and rest as eloquent as motion; in which every attitude was a fresh motion for a sculptor of the purest school, and the highest physical activity was manifested, not, as in coarse pantomime, in fantastic bounds and unnatural distortions, but in perpetual, delicate modulations of a stately and self-sustained grace.' We can scarcely think of a happier description than this of Miss Duncan's art. When applied to so extended a work as a symphony, however, it necessarily loses consistency, becomes diffuse. Her notion of Beethoven's instrumental poem seems to be something like that of Professor Ludwig Bischoff, one of the early antagonists of Wagner, and the one to whom we owe the phrase 'music of the future.' In a programme written more than a generation ago he treated the work very happily as a sequel to the 'Pastoral' symphony, conjuring up pictures of the autumnal merrymakings of the gleaners and vine-dressers, the tender melancholy of a lovelorn youth (here, in the allegretto, is where Miss Duncan entered the wordless play yesterday), the pious canticle of joy and gratitude for Nature's loveliness and Nature's gifts, and the final outburst when 'Joy beckons again and the dance melodies float out upon the air and none stands idle; the ground trembles, joyous shouts sound through the merry din and old and young are borne off in the mazes.' All this is fanciful, of course, but Miss Duncan made it seem very real and natural. Her finale was a classic bacchanale in which there floated past the vision scores of the pictures with which ancient art has made us familiar, their beauty enhanced by the exquisitely rhythmic movements of the dancer's body. No doubt there were many who went to yesterday's exhibition filled merely with curiosity; if so, they surely remained to wonder and admire."



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II.	Abendlied with violin obligato Jetzt und Immer	Hugo Kaun
	Im Zitternden Mondlicht	Eugen Haile
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	Tryste Noel	Gerrit Smith
	Ballad of the Bony Fiddler	William G. Hammond
III.	Ces Deux Yeux Avec Un Bouquet	Schastian B. Schlesinger
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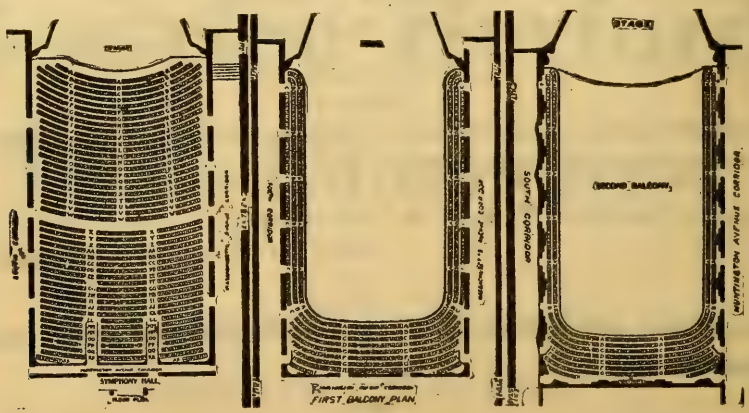
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   b. Prayer (Gebet) . . . . . Hugo Wolf

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4. Suite Gothique . . . . . Boëllmann
   (Chorale. Minuet. Prière a Notre Dame. Toccata)
5. *a.* Bridal Song
   b. Festival Toccata in B-flat . . . . . Wolstenholme
6. Benediction Nuptiale . . . . . A. Hollins
7. *a.* Allah . . . . . G. W. Chadwick
   b. Requiem . . . . . Arthur Foote
   c. June . . . . . Mrs. H. H. A. Beach

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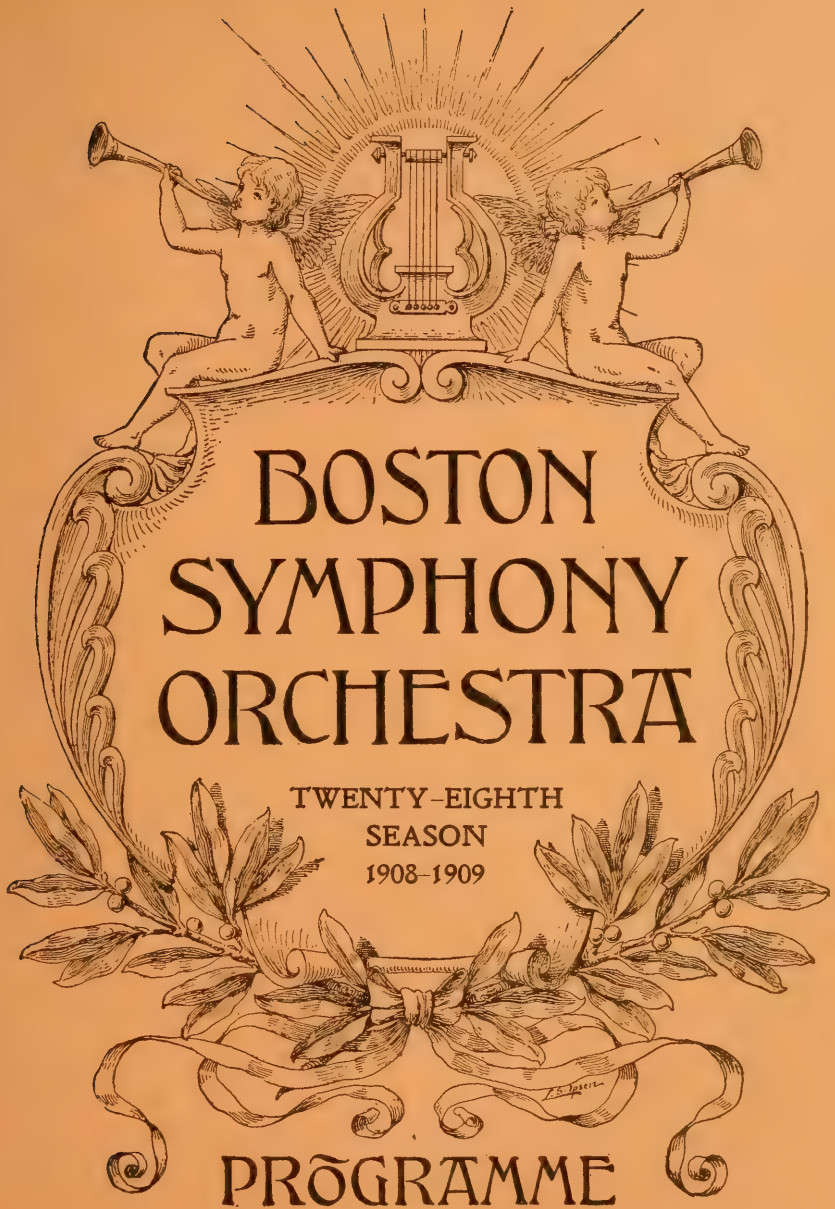
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PROGRAMME.

Strauss . . . . . Tone Poem, "A Hero Life," Op. 40

Tschaikowsky . Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

I. Andante non troppo e molto maestoso.
Allegro con spirito.
II. Andantino semplice.
Allegro vivace assai.
III. Allegro con fuoco.

Wagner . Prelude and "Love Death" from "Tristan and Isolde"

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TONE POEM, "A HERO LIFE," OP. 40 . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Ein Heldenleben," a "Ton-Dichtung," was first performed at a concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted. In the course of the year it was performed at Berlin (March 22), Cologne (April 18), Düsseldorf (May 22), Munich, Dresden (December 29), Mayence, Constance, Crefeld, Bremen. There were also early performances at Hamburg, Leipsic, Sondershausen, Halle, Mannheim, Paris (March 4, 1900), Brussels (October 21, 1900), and other cities.

The first performance in America was by the Chicago orchestra, Theodore Thomas, conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Mr. Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

The score calls for these instruments: Sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps; a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare-drum, side-drum, cymbals. The score is dedicated to Wilhelm Mengelberg* and his orchestra in Amsterdam.

Strauss has said that he wrote "A Hero Life" as a companion work

* J. W. Mengelberg was born at Utrecht, May 28, 1870. He studied music at Utrecht, then at the Cologne Conservatory with Seiss and Jensen. In 1891 he conducted a society at Lucerne, and in 1895 he was appointed conductor of the Concertgebouw Orchestra in Amsterdam. He conducted the concerts of the Philharmonic Society of New York, November 10, 11, 1905.

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to his 'Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

***

Mr. Krehbiel wrote in his program notes for a concert of the Philharmonic Society of New York: "Those who wish to understand the poetic purposes of the composer in this work must yield to him not only the right to try to express the simpler feelings, which are generally conceded to be in the province of absolute music, but to publish a great variety of emotional phases, and to do so by giving arbitrary significance to the themes out of which the work is woven. They must note significances not only in the character of the themes themselves, but also in the transformations which they go through, their combinations and their instrumental colorings. They may, if they wish, rest on the music alone, or they may take the program of the composer and its amplification by sympathetic analysts, as a starting point and guide for the imagination."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Mr. Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Mr. Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to

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write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, a hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitiably mean, and yet perhaps dominant and accepted. Mr. Romain Rolland quotes Strauss as saying: "There is no need of a program. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) THE HERO, (2) THE HERO'S ADVERSARIES, (3) THE HERO'S HELPMATE, (4) THE HERO'S BATTLEFIELD, (5) THE HERO'S WORKS OF PEACE, (6) THE HERO'S ESCAPE FROM THE WORLD, AND THE COMPLETION.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

I. The Hero (first section).
II. The World that enters in Opposition to the Hero.
  (*a*) The Foes of the Hero (second section).
  (*b*) The Helpmate of the Hero (third section).
III. The Life-work of the Hero.
  (*a*) The Battlefield of the Hero (fourth section).
  (*b*) The Hero's Works of Peace (fifth section).
IV. The Hero's Escape from the World, and the Completion,—the conclusion of the whole matter (sixth section).

The technical division is as follows:—

I. Introductory clause (introduction of themes).
  (*a*) Group of the chief themes of the whole work (first section).

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(*b*) Group of the chief contrasting themes (sections 2 and 3).

II. Intermediate sentence (thematic development). Working-up of the chief themes from the preceding introduction; and there is a subordinate clause with themes which in part are new (sections 4 and 5).

III. Concluding clause (coda). Short development and repetition of some earlier themes.

The Hero.

The chief theme, which is typical of the hero, the whole and noble man, is announced at once by horn, violas, and 'cellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?'"

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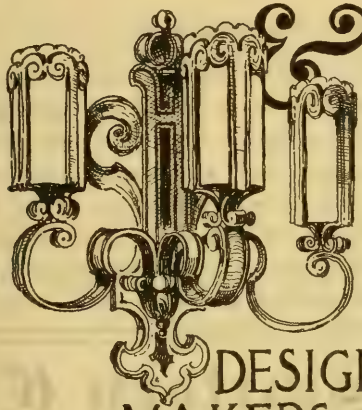
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The Hero's Helpmate.

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, 'cellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the

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crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

The Hero's Battlefield.

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

The Hero's Mission of Peace.

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Mr. Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

The Hero's Escape from the World, and Conclusion.

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace



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and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

***

It has been said that Strauss chose the appellation "tone-poem" for these compositions to mark the predominate importance of the purely musical character; that he repudiated the word "symphonic" to show that he did not fear to abandon the guiding thread when he plunged boldly into the tonal labyrinth; that his musical poems are subjective, untainted by that material objectivity into which too definite programs lead the composer. It is true that these works of Strauss have no detailed program, and that titles and even sub-titles or quotations are used as hints to suggestions, not as maps, not even as inexorable guide-posts. On the other hand, the music itself is by no means music that exists through very independence of form, and is ruled by laws of development even when the subject suggests a special color or tendency. This later music of Strauss seems to be governed by a fancy that is heated by a program which is fully and clearly in the mind of the composer, and is not given to the hearer for his advantage.

The melody of Strauss is chiefly diatonic, and melodic invention is not his strongest characteristic. As a melodist he is nearer Brahms than Wagner, Weber, Tschaikowsky, Verdi. Yet his themes have a common physiognomy, and they are individual. Nor is it too much to say that his whole inspiration is diatonic rather than chromatic. As a developer of themes, as a polyphonist, Strauss is a virtuoso of amazing brilliance, and whatever may be thought of his aims, and—is recklessness the word?—his wildest pieces are by no means without a certain unity. His inspiration is not versatile: his thought, where-

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ever it be directed, wears the same face. His orchestration is almost always interesting. And, after all, is his polyphony art? Is not his genius sometimes hidden by fumes of "Dionysiac drunkenness"? There are these thoughts, and Mr. Jean Marnold has voiced them admirably.

There are others who claim that Strauss has gone beyond Wagner, that he is the founder not of a new school, but of a new art. Their eulogy is frenetic, nor do they hesitate to proclaim Strauss as the hero of his "Heldenleben."

Some, as Claude Achille Debussy, rub their eyes and would say as he said after hearing "Till Eulenspiegel": "This piece is like an hour of new music at the madhouse,—clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze, and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture; you burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-bass blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found seated on the knees of an *ouvreuse*, all this would not surprise you. But in spite of all this the piece is full of genius in certain ways, especially in the prodigious surety of the orchestration, and the mad spirit that sweeps one along from beginning to end."

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***

The symphony in F minor by Strauss, which first called marked attention to the composer, was an orthodox work. It was cast in the traditional mould. It was in no wise revolutionary. Themes were conscientiously developed, the spirit was respectful and serious, and there was a technical facility unusual in such a young man. Here was a composer who had been brought up on the classics, knew his Brahms, and was without any pronounced individuality.

It was the year 1885 that Strauss became intimate with a man who influenced him mightily. This man was Alexander Ritter.* "Before I knew Ritter," says Strauss, "I had been brought up in a severely classical school. I had been nourished exclusively on Haydn, Mozart,

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902.

"Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. Before that he was known here as the author of the poem published in the score of Strauss's "Death and Transfiguration," a poem written *after* the music had been composed. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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and Beethoven; and then I became acquainted with Mendelssohn, Chopin, Schumann, and Brahms. It is through Ritter alone that I came to understand Liszt and Wagner."

Strauss journeyed to Rome and Naples. The result of his impressions was the symphonic fantasie, "Aus Italien" (1886). The composer gave an explanatory title to each of the four movements. Yet this step toward program music was a modest one. The indications were of the nature of those inscribed by Beethoven in his "Pastoral" symphony. Suddenly Strauss began his cycle of "Tone-poems" with "Macbeth" (1887). There is no explanation or guide except the word "Macbeth," written over a theme, and later in the work the annotation "Lady Macbeth" and a quotation from the tragedy (Act I., scene v.). This score was dedicated to Ritter. Then followed "Don Juan" (1888), a musical gloss on Lenau's poem; "Tod und Verklärung (1889); "Till Eulenspiegel's lustige Streiche" in rondo form, after an old Rogue's tune (1895),—Strauss refused to furnish a program for this work: "Let me leave it therefore to my hearers to crack the hard nut which the Rogue has provided for them," yet he gave a hint by pointing out the two motives, which "in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet"; "Also sprach Zarathustra" (1896), a translation into music of certain passages from Nietzsche's book of that name; "Don Quixote" (1897), fantastical variations on a theme of a chivalric character, with themes appropriate to the Don and Sancho Panza, with thoughts of the Lady Dulcinea of Toboso and the famous sheep and windmills, and hints at "the tendency of Don Quixote toward erroneous conclusions," as the indefatigable commentator, Mr. Arthur Hahn, assures us. Add to this list an opera, "Guntram" (1892–93), and pieces of smaller dimensions. Then came "Ein Heldenleben." Remember that during several of these years Strauss was exceedingly busy as a conductor, stationary and wandering, and we may then

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"Aus Italien," symphonic fantasia, Op. 16: December 22, 1888; January 12, 1901; March 3, 1906.

"Don Juan," tone poem, Op. 20: October 31, 1891; November 5, 1898; November 1, 1902; February 11, 1905; April 29, 1905 (by request); October 27, 1906.

Symphony in F minor, Op. 12: November 4, 1893; January 6, 1900.

Prelude to Act I. of "Guntram," Op. 25: November 9, 1895; November 12, 1904.

Prelude to Act II. of "Guntram," Op. 25: November 9, 1895; March 25, 1905.

"Till Eulenspiegel's lustige Streiche," Op. 28: February 22, 1896; November 25, 1899; January 6, 1906; January 25, 1908.

"Tod und Verklärung," tone poem, Op. 24: February 6, 1897; March 18, 1899; February 7, 1903; October 21, 1905; April 21, 1906.

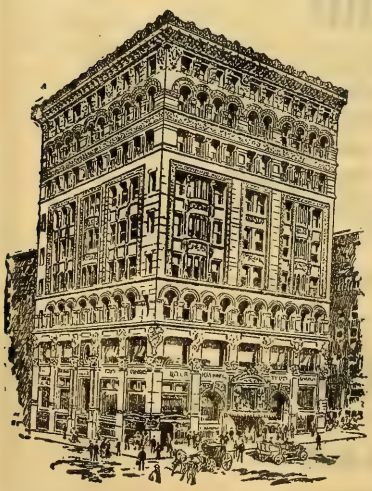
"Also sprach Zarathustra," tone poem, Op. 30: October 30, 1897; March 17, 1900.

"Ein Heldenleben," tone poem, Op. 40: December 7, 1901; November 28, 1908.

"Love Scene," from the opera "Feuersnot," Op. 50: March 8, 1902; October 10, 1908.

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"Don Quixote," fantastic variations, Op. 35 (Rudolf Krasselt, violoncello; Max Zach, viola): February 13, 1904.
Symphonia Domestica, Op. 53: February 16, 1907; March 30, 1907.
Song, "Serenade" (Lillian Nordica): March 15, 1902.
Song, "Muttertändelei (Muriel Foster): April 2, 1904.
Song, "Allerseelen" (Marie Rappold): November 14, 1908.

Mr. Ossip Gabrilowitsch was born, the son of a lawyer, at St. Petersburg on January 26, 1878. When he was six years old, he received his first piano lessons from his brother. Rubinstein advised the parents to allow their son to be a professional pianist. Ossip then studied under Tolstoff at the St. Petersburg Conservatory. When he was sixteen, he had taken many prizes, among them the Rubinstein prize. In St. Petersburg he was constantly under the supervision of Rubinstein himself. In 1894 Mr. Gabrilowitsch went to Vienna, where he studied the pianoforte with Leschetitzky and composition with Nawratil. In 1898 he began his career as a virtuoso. His first appearance in America was at New York, November 12, 1900. His first appearance in Boston was at a Kneisel concert, November 19, 1900 (Arensky's Trio in D minor and Brahms's Quintet in F minor, Op. 31). He played Tschaikowsky's Concerto in B-flat minor and Liszt's Hungarian Fantaisie at a charity concert in Symphony Hall, December 16, 1900, and he gave recitals in Boston, January 2,* March 9, March 22, 1901. He played at a Kneisel concert in Boston, November 17, 1902 (Schubert's Trio in B-flat major), and gave recitals, April 18 and 22, 1903. He visited Boston again in the season of 1906–07:

*The date January 3 in the Programme Book of February 16, 1907, is incorrect.

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His first appearance with the Boston Symphony Orchestra in Boston was on February 16, 1907 (Brahms's pianoforte concerto, B-flat major, No. 2, Op. 83). He was engaged to play with the orchestra in January, 1903, but was prevented from fulfilling the engagement.

He has played these compositions of his own in Boston: Gavotte, D minor (January 2, 1901); Caprice-Burlesque (March 9, 1901); Petite Sérénade (March 22, 1901); Caprice-Burlesque—by request—(April 22, 1903); Thème varié, Op. 4 (November 17, 1906).

Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

The very first performance of this concerto in public was at Boston in Music Hall, October 25, 1875, when Hans von Bülow was the pianist.

In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a piano-

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.



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forte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on February 21, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of six thousand roubles annually, that he might compose without cark or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, February 2, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I need the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of NicholasRubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

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"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a

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whole?' But I kept my temper and played the concerto through. Again silence.

"'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wrong and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing up, that sorely wounded me. I left the room silently and went upstairs. I was so

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excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bulow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874–75 by Tschaikowsky were Symphony No. 3;

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The first performance of this concerto, as I have said, was at Boston, Mass., in Music Hall, October 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

PART I.

Overture, "Jessonda" . . . . . *Spohr*
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Grand Concerto (Op. 23) in B-flat (*sic*) . . . . . *Tschaikowski*
(Piano and Orchestra.)
HANS VON BÜLOW.

PART II.

Sonata quasi Fantasia (Moonlight Sonata) . . . . . *Beethoven*
HANS VON BÜLOW.

Overture, "Prometheus" . . . . . *Beethoven*
ORCHESTRA.

Grand Fantaisie (Op. 15) in C major . . . . . *Schubert*
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Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the matinée, October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at these concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sieveking (1896), Mr. Joseffy (1898), Mr. Slivinski (1901), Mr. Randolph (1902), Mr. Bauer (1903), Mme. Samaroff (February 9, 1907).

Von Bülow was an admirer of Tschaikowsky before as well as after he played the concerto in Boston. In a letter dated Milan, May 21, 22, 1874, he spoke warmly of a string quartet, two symphonies, some piano pieces, and above all of an "uncommonly interesting" overture, "Romeo

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and Juliet," which was "conspicuous for originality and wealth of melody." He hoped that Tschaikowsky's versatility would prevent him from sharing the fate of Glinka,—neglect in foreign lands. Four years later von Bülow wrote from London to the *Signale*, and after some words about the reception by the London audience of a set of variations for piano by Tschaikowsky (Op. 19, No. 6) he hailed the composer as a "true tone-poet, *sit venia verbo*." He spoke of the composer's wretched health, and then said: "His new string quartet in E-flat minor, his second symphony, his fantaisie, 'Francesca da Rimini,' have enchanted my somewhat used-up ears by their freshness, power, depth, originality." Nor was von Bülow ever weary of playing this same concerto. He as well as Liszt was deeply interested in the younger Russians, and, as conductor of the Meiningen orchestra, this "Achilles of propagandists" gave Russian concerts in Germany with the hope of breaking down a contumacy that still flourishes in certain parts of Germany (see Liszt's letter to the Countess Mercy-Argenteau, January 20, 1885).

Nor was ingratitude a characteristic of Tschaikowsky, who was in turn one of the most lovable of men. In an account of his visit to Hamburg in 1888 he speaks of von Bülow: "He had in time past done me invaluable service, and I considered myself forever in his debt."

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The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, St. Petersburg, November 1, 1875. The first performance in Moscow was November 21, 1875, when Serg Tanéïeff,* the favorite pupil of Nicholas Rubinstein and Tschaikowsky, was the pianist.

Modest Tschaikowsky says nothing about the first performance in Boston, but he quotes from a letter written by his brother to Rimsky-Korsakoff and dated Moscow, November 12, 1875, in which Peter mentions the receipt a few days before of a lot of clippings from American newspapers sent by von Bülow. "The Americans think," wrote Peter, "that the first movement of my concerto 'suffers in consequence of the absence of a central idea,' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing octave-passages!' Think what healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

Modest tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka,† and that the irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and gen-

* Tanéïeff's Symphony in C, No. 1, and overture to "The Oresteia" have been played in Boston by the Boston Symphony Orchestra.

† Tschaikowsky wrote from Brailow to Mrs. von Meck (May 21, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard. I heard the 'lyre-song' of the blind; it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto." Tschaikowsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Italy as the *lyra tedesca* or *lyra rustica*."

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eral character to that of "The Irish Christening at Tipperary,"* by Dan Maguinnis, once a favorite comedian at the Boston Theatre.

The first movement begins with a long introduction, Andante non troppo e molto maestoso, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, Allegro con spirito, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried

* The air is first heard with the words:—

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin'
And wishing the parents great joy.

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into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav. dance. The second theme is also exceedingly characteristic. After the exposition

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Mrs. Lichfield refers to Mr. Louis C. Elson's remarks in the Boston Daily Advertiser about her distingushed pupil, Miss

Charlotte Grosvenor

as Juliette in Gounod's

"Romeo et Juliette"

Yesterday the performance of "Romeo et Juliette" was chiefly memorable because of the debut of a new Juliette. Two years ago we listened to the work of Miss Charlotte Grosvenor in concert with much pleasure and predicted at least a chance of an operatic career for the young singer. She is a pupil of Mrs. Avonia Bonney Lichfield, who was herself an operatic singer of renown, and who seems singularly successful in imparting her knowledge to those who study under her. Miss Grosvenor deserves especial attention as being an American singer, trained in America, a living proof that it is not always necessary to take the voyage to Italy before treading the operatic boards. In passing judgment upon the young debutante two points must be kept in mind. She was hampered in some degree by the inequality of the support which was sometimes overweighted in the Gounod masterpiece. Secondly, it is not possible to attain one's very best when the results of years of training are focussed into one single occasion. We do not believe in triumphant operatic débuts—they are impossible. A little allowance must always be made for the abnormal situation. Miss Grosvenor certainly required only the minimum of allowances on this occasion. She acted and sang with almost veteran ease and "gewandheit." Her Waltz in the first act (her opening number) was as delicate and as easily sung as possible. There was not a trace of nervousness in her work and the action was without any of the stiffness of the amateur. Her vocal work was definitely in advance of her histrionic ability, but the latter can only come with acquaintance with the stage. The audience was a very brilliant one, evidently drawn by interest in the debutante. At the end of the first act there was a long procession of flower-bearers carrying public tribute to the new Juliette. These things, however, do not make a true success. It is far more to the purpose that Miss Grosvenor sang without a flaw of intonation and that there was a sympathetic quality in her voice that was quite in keeping with the character of the Shakespearian heroine. The balcony scene was very near to perfection. The heroine rose to the occasion, and there is no doubt but that Mrs. Lichfield (the teacher of Miss Grosvenor) has here launched a sterling prima donna, and to her and to the new Juliette all good wishes may be extended.

LOUIS C. ELSON.

by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

ENTR'ACTE.

LIGHTER SIDE OF WAGNER.

(From the *Daily Telegraph*, London.)

Nowadays we all take our Wagner with uncommon and uninterrupted seriousness. "And well we might," quoth one, which is perfectly true. It is, of course, an uncommonly serious matter to have to arrive at Covent Garden at four o'clock on a sunny afternoon in June and remain there, on and off, till well on towards midnight, and in a milder form, also, it gives one pause to remain in one's seat for some two and a half hours without moving. But, though this belongs to the heavy side of Wagner, the blame for its invention most certainly does not rest with him. I imagine that no human being would feel the physical discomfort of sitting through "Götterdämmerung" without the usual pauses so exacting as a similar sitting through possibly either, and certainly the second part, of Goethe's "Faust," as it used to be, and no doubt still is, played in many German theatres at Easter time. But there is a side of Wagner which is less serious than the rest. A good deal of capital could be made out of Wagner's birds, beasts, and fishes, the Rhine-maidens being included in the last category for the sake of

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completeness. But that is not only cheap: it is also stale. For the press ancestors of the present-day critics left no fur on the bear, no feather on the various birds, no wool on the rams, no scales on the dragon, serpent, and so on, not a hair in the mane or tail of Grane, so scalding were their denunciations. Yet the birds and the beasts and the fishes, otherwise the ravens, the bear, the rams, the horse, and the Rhine maidens still perform their functions as in the heyday of their greatest abuse.

They must have been a cheery crew, those early critics, as certainly they were happy in their good fortune in having so great a bird to pluck, or, as the popular phrase had it once upon a time, a bubble to prick. Nowadays there are by comparison a few mere sparrows for the prey of the critics. And no one will deny that the elder generation did that they set out to do with a rare completeness, even if their efforts have proved in course of time to have been unavailing. Not all were either vindictive or venomous. Indeed, the fun was mildly furious at times. Thus a foreigner once quoted (more or less) the rubric, "Brünnhilde flings herself wildly on to the horse, and leaps with it 'cum Grane salis' into the burning pyre." Quite a good joke that. Of course, no good Wagnerite—and there are some—need be reminded that Grane is the name of Brünnhilde's steed. It is not very long ago that a picture appeared in which a presumably typical German operatic director was drawn as he inspected his troupe of leading" ladies." "None of our singers weigh less than one hundred kilos; we can, therefore, only produce Wagner operas," he is made to remark.

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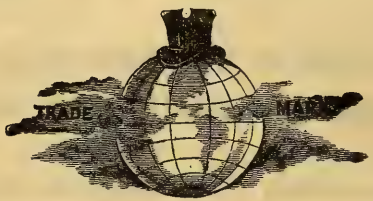
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This particular form of wit was the common property of all countries for a time. It was, unhappily, reserved for England to heap the heaviest calumny on the wretched Wagner's head, and, perhaps, never had critic previously driven his quill so furiously as when a Londoner wrote an almost historical diatribe against Wagner at the Philharmonic in 1855. The overture to "The Flying Dutchman" was described as the "most abominable and horrible of all his productions," and among other fancy expletives were, "A mass of worthless rubbish," which was applied to "Lohengrin," as "insufferably dull" was applied to "Tannhäuser." But the poor man, Wagner, was himself even more roundly abused than his music. One writer rather cruelly dubbed him in cold print a politically-defamed traitor, who was "wanted" by the police. Perhaps Wagner felt none of these pin-pricks, if, indeed, they came to his knowledge. But one can imagine his "squirming" at being described, *tout court*, as "no musician whatever." "Absolute chaos," "Wild, aimless cacophony," even "What is music to him or he to music? His puny feeling for pure melody can only be compared with matricide," and the thousand and one similar expressions may, or may not, have amused Wagner. But "no musician whatever,"—that is quite another story.

Wagner, of course, was not all his days to be consciously or unconsciously seriously worried by his critics. When he had "arrived" in the public estimation, as well as in that of most who wrote about him, he was a very great man indeed, as we all know. But, even so, he was not permitted invariably to have matters entirely his own way. For it is recorded, though I have not seen the tale in English before, that, after the production of "The Nibelung's Ring," the Kaiser sent his aide-de-camp to inform "Wagner of his Majesty's wish to speak with him." Wagner, however, had withdrawn to his room, whence



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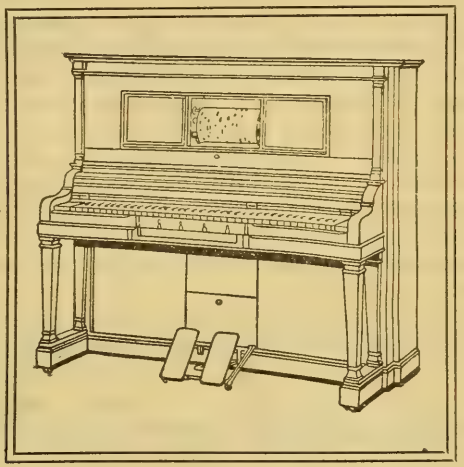
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he refused to move, even when the aide-de-camp had retired, returned, and repeated the request. At last the composer was induced to visit the Kaiser's box, when his Majesty said: "Dear Wagner, I am delighted that I do not play the flute as my great ancestor played it, for otherwise you would finally have compelled me to play in your orchestra. This is all I wish to say."

Of pictures dealing with the light side of Wagner there is no end. Not the least amusing of them is that from a Berlin newspaper, which depicts the arrival of Lohengrin upon a "patent steam-swan," which carries on its breast what appears (or deserves) to be the German equivalent of the initials "L. C. C." In another, Brünnhilde is shown asleep, awaiting Siegfried's arrival. On the rock at her side is seen a tablet bearing the legend, "Wotan's Fire Insurance." The remainder is lost beneath the rock's mossy covering.

For the looker-on there is an abudance of fun and laughter to be obtained from the lighter side of Wagner. As I have said, all the world nowadays regards with utmost complacency the man who half a century ago was, according to the press, hardly less than an unmitigated scoundrel in virtue of his ideas of musical art. So the world wags. Very similar, if not so violent, things are being said of the would-be "path-breakers" of to-day, and no doubt to-morrow they will be repeated of yet others. Fortunately, time brings its revenges. With one of these bygone attacks—a quotation from a technical *jeu d'esprit*, written many years ago after a performance of "Siegfried" at Covent Garden by a distinguished scientist—this article may come to a close:

"With our usual desire of keeping our readers informed of all that goes on, we sent our metallurgist to represent us at a recent performance of 'Siegfried.' He reports that the art of casting steel is quite old, as it was known in pre-historic times. The only property left to Siegfried was a broken sword. This Mime, obviously a registered plumber, had failed to mend. So Siegfried, a non-union man, decided he would repair the article. Mime told him to solder it, as far as could be made out. As our readers are aware, 'Siegfried' is the third volume of a four-volume opera, and as, according to the genius of the German language, the verbs all come at the end of the fourth volume, at whose perform-

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ance we have not been represented, we cannot give accurate details as to the proposed method of soldering. Siegfried, however black his character in other ways, was no plumber, and, as the sword was not for the British Army, he refused to repair it with solder. He clamped the pieces in a fifteen-shilling vise, being unacquainted with the quick-gripping kinds, and filed it into 'shreds,' which shows the curious molecular structure of early cast steel. The pre-historic fitter holds a 14-inch rough-cut in one hand, and gives it a seesaw motion, while he waves the other hand above his head, and sings lustily, but with unjust intonation. Finally, the shreds were put in a Battersea 5-lb. crucible, which was perched on the top of a cool part of the fire. After being sung at for a little time, the shreds succumbed and fused, as they could not stand a tremolo, and they were poured into a mould resembling one of the cases in which fish-slices for wedding presents are sold. The whole mould was then quenched in water and the finished blade taken out. Siegfried poked the fire with it, laid it on the anvil, and hammered the anvil, producing sparks that must have made the lamps of the other consumers on the Metropolitan Electric Supply Company's circuit jump badly. The blade was now finished. If Siegfried had had any of the blood of the famous Ritter Kuno in his veins, he might have utilized the dragon's blood for tempering the sword, as Fafner's internals were at about 1,000 degrees C., and glowed through cracks in his sides. The sword finally cut the anvil clean in two, or would have done so if the anvil had not fallen in two before the sword was even raised, the catch having been released prematurely."

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TRISTAN'S DEATH.

(Englished for this Programme Book from "'Le Roman de Tristan et Iseut'; Traduit et restauré par Joseph Bédier.")

Tristan at Carhaix, to aid his dear companion Kaherdin, warred against a baron named Bedalis, and fell into an ambuscade, prepared by the baron and his brothers. He slew the seven brothers, but he himself was wounded by a poisoned lance. He was borne back to his castle at Carhaix, and learned leeches did their utmost to cure him, but he knew that he must die and he would fain see Iseut the Blonde. Calling Kaherdin, he begged him to go to her, and Iseut of the White Hands, Tristan's wife, eavesdropping, knew his wish and order. Kaherdin sailed to Mark's court at Tintagel, found means to acquaint Iseut with Tristan's sad lot, and the two embarked.

Listen, lords, to a dolorous adventure, pitiful to all those that love. Already was Iseut nearing Carhaix; already the cliff of Penmarch was rising afar off, and the vessel was sailing the more joyously. A storm-wind suddenly arose, struck against the sail and turned the vessel in its course. The sailors ran to the loof, and against their wish found the wind behind them. The wind raged, the depths of the sea were stirred, the air grew thick with darkness, the ocean blackened, the rain came in squalls. Stays and bowlines parted, the seamen lowered sail and then tacked by aid of wind and wave; unfortunately, they had forgotten to hoist on board the barge which was fastened to the poop and followed the track of the vessel. A billow broke it and bore it away.

Iseut cried out: "Alas, O puny one! God does not wish that I should live to see Tristan, my love, once more, only once more. He wills that I should be drowned in this sea. Tristan, if I had spoken once more with you, I should care little about dying afterward. If I do not come to you, it is because God does not wish it, and this is my hardest sorrow. My death is nothing to me: since God wishes it, I accept it; but when you know about it, you will die, I know it well. Our love is of such a kind that you cannot die without me, nor I die



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without you. I see your death before me at the same time as mine. Alas, I have failed in my desire: this was to die in your arms, to be buried in your coffin; but we have failed in this. I am going to die alone, and without you, disappear in the sea. Perhaps you will not know of my death; you will live longer, waiting always for me to come. If God wishes it, you will even get well—ah! perhaps after me you will love another woman, you will love Iseut of the White Hands! I do not know what will become of you; as for me, if I knew that you were dead, I should hardly live afterward. May God grant us that I cure you, or that we die together in the same agony!"

Thus groaned the queen, as long as the storm lasted. But after five days, the storm died away. Kaherdin hoisted joyously the white sail to the top of the mast so that Tristan could recognize its color as far as possible. And now Kaherdin saw Brittany. Alas, nearly at the same moment calm followed the tempest, the sea became gentle and smooth, the wind ceased swelling the sail, and the sailors tacked every way in vain. They saw the coast in the distance, but the storm had borne away their barge, so that they could not reach land. On the third night Iseut dreamed that she held in her lap the head of a great boar who fouled her gown with blood, and she knew by this that she would not see her lover alive.

Tristan was too weak to watch longer on the cliff of Penmarch, and for long days, shut up far from the shore, he wept for Iseut who did not come. Doleful and weary, he complained, sighed, and was restless. The wonder is he did not die from his longing.

At last the wind freshened, and the white sail appeared; then Iseut of the White Hands took her revenge.

She came to the bed of Tristan and said: "My love, Kaherdin is here. I have seen his vessel on the sea. It comes slowly, but I have recognized it; may it bring that which will cure you!"

Tristan trembled:

"Fair love, are you sure it is his ship? Now tell me what sort of a sail it has?"

"I have seen it clearly. They have spread it and hoisted it very high, for they have little wind. The sail is all black."

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Tristan turned towards the wall and said: "I cannot hold my life any longer." He said three times: "Iseut, love!" At the fourth, he gave up the ghost.

Then the knights, Tristan's companions, wept through the house. They took him from his bed, stretched him on a rich carpet, and covered his body with a shroud.

On the sea the wind had freshened, and it struck the sail full in the middle. It pushed the ship to the shore. Iseut the Blond disembarked. She heard loud mourning in the streets, and the bells were tolling in monasteries and chapels. She asked the townsfolk why these funeral bells, why these tears.

An old man said unto her: "Lady, we have a great sorrow. Tristan, the frank, the valiant, is dead. He was generous to those in need. He helped the suffering. This is the worst disaster that has ever fallen on this land."

Iseut heard him. She could not speak a word. She went up to the palace. She followed the street, her wimple loose. The Bretons wondered as they looked at her; never had they seen a woman of such beauty. Who is she? Whence comes she?

Near Tristan, Iseut of the White Hands, crazed by the evil she had wrought, uttered loud cries over the corpse. The other Iseut came in, and said to her:

"Lady, raise yourself and let me approach. I have more right to bewail him than you, believe me this. I loved him more."

She turned toward the east and prayed to God. Then she uncovered a little the body, stretched herself near him, the whole length of her lover, kissed his mouth and face, and pressed him close to her: body against body, mouth against mouth, she thus gave up her soul, she died near him for sorrow for her lover.

When King Mark learned the death of the lovers, he crossed the sea, and, arriving in Brittany, he opened two coffins, one of chalcedony for Iseut, one of beryl for Tristan. He bore their loved bodies on his ship to Tintagel. Near a chapel, to the left and to the right of the apse, he buried them in two tombs. But, in the night, a green and leafy briar, with strong branches and odorous flowers, burst forth from

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Tristan's tomb, and, making its way above the chapel, sank into the tomb of Iseut. Thrice the people cut this briar; but in the morning it started up as green, as flowery, as full of life. They told this marvel to King Mark. The king forbade them to cut the briar again.

Prelude and "Love Death," from "Tristan and Isolde."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865;* the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886;† the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who con-

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

FOWNES
GLOVES
will be worn longer this season than others — that is, other gloves.
7

ducted, composed a close for concert purposes. It was stated on the program that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the program of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

***

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpts, three trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the

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music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's, Freunde,
säh't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süsser Athem
sanft entweht:—
Freunde, seht,—
fühlt und seht ihr's nicht?—
Höre ich nur
diese Weise,

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how he sweetly opens his eyes: see ye it, friends, can ye not see it? How he shines ever brighter, raises himself on high amid the radiant stars: do ye not see it? How bravely his heart swells and gushes full and sublime in his bosom, how sweet breath is gently wafted from his lips, ecstatically tender:—Friends, look,—feel ye and see ye it not?—Do I alone hear this lay which so wondrously and softly, ecstatically complaining, all-saying, gently reconciling, sounds forth from him and pentrates me, soars aloft, and sweetly ringing sounds around me? As it sounds clearer, billowing about me, is it waves of gentle breezes? Is it clouds of ecstatic perfume? As they swell and roar around me, shall I breathe? shall I hearken? Shall I sip, dive under, sweetly exhale

* This prose translation is by Mr. W. F. Apthorp.

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mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
Sind es Wellen
sanfter Lüfte?
sind es Wolken
wonniger Düfte?
Wie sie Schwellen,
mich Umrauschen
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süss in Düften
mich verhauchen?
In dem wogenden Schwall,
In dem tönenden Schall,
in des Welt-Athems
wehenden All—
ertrinken—
versinken—
unbewusst—
höchste Lust!

myself away in odors? In the billowing surge, in the resounding echo, in the World-breath's waving All—to drown—to sink—unconscious—highest joy!

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[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all present.]

***

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm and happy,
In his breast!
From his lips
How sweet an incense
Softly breathes!

Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,
Saying all things;
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?

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How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive
Deep beneath them—
Breathe my last?

In the billows,
In the music,
In the world's
Great whirlwind—lost;
Sinking,
Drowning,
Dreamless,
Blest.

***

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of

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the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

***

Wagner at first intended that Therese Tietjens (1831–77) should create the part of Isolde; but, when he engaged Ludwig Schnorr von Carolsfeld (1836–65) for his Tristan, he took the tenor's wife, Malvina Guarrigues, or Malwina Garrigues, originally of a French family and the great-grand-niece of David Garrick. For the singular silence of Wagner in his writings concerning his first Isolde, see Maurice Kufferath's "Tristan et Iseult" (Paris, 1894), pp. 61–63. Wagner complimented her highly at the time of the performances. The fourth and



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last was on July 1, 1865. Schnorr died at Dresden, July 21 of that year, from the results of a cold contracted in the third act of the opera. His wife then left the stage. Born at Copenhagen, December 7, 1825, she died at Carlsruhe, February 8, 1904.

***

The *Pall Mall Gazette* in November, 1906, published this note:—

"M. Ferdinand Brunetière has produced a study of the legend of Tristram and Isolt, which is, like everything that comes from his pen, charming. He takes as his text some recent publications of the Société des Textes Françaises, a body which corresponds pretty closely to our own Early English Text Society, of which one is sorry not to hear so much as one did twenty years ago. The antiquarian keenness of scent of one of its members, M. Bédier, has led him to disinter for the Société all the facts that can really be verified about 'Tristram bold,' who was, it seems, a real personage—at least, if he can be identified with Drest or 'Drostan, son of Tallorch,' who flourished among Mr. Oldbuck's friends the Picts about the year 780. So also was Mark or March, King of Cornwall, called in the chronicles also Quonomorius, a name that we may be sure would have delighted Sir Arthur Wardour, particularly when we learn that it is the supposed Pictish equivalent of Mark. Poor Isolt also figures as Essylt, and Tristram is assigned to

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her as lover by the legend, though why M. Brunetière—or is it M. Bédier?—should go out of his way to suggest that Tristram's expedition against and slaying of Morolt is copied from the story of Theseus and the Minotaur, is hard to see. One likes him better when he proceeds to analyze the love interest of the story, and gives some playful digs to those pedants who would pretend that the story is plainly Celtic because the love of Tristram for Isolt is 'contemplative and sentimental' like that of a Breton swain at the present day. The story of Tristram seems to have been first given to the world by Gottfried of Strassburg, and, as M. Brunetière points out, was long before its adaptation for the stage by Wagner the most popular in Germany of all the Round Table Legends. We may heartily agree with him also when he says that its author was a great poet, who, like all great poets, took his material where he could find it, and without troubling himself whether it was Pictish or Welsh, Breton, Anglo-Norman, French, or German. Although the public do not seem to have been enthusiastic about the last version of it put upon the London stage, it is pleasing to find that interest in the simple tale of passion still survives. It would seem to show that, book clubs and publishers' wars notwithstanding, the proper telling of a story yet goes for something."

***

The reference "about the last version" is to Comyns Carr's "Tristram and Iseult" produced at the Adelphi Theatre, London, September 4, 1906: Tristram, Matheson Lang; King Mark, Oscar Asche; Alfred Brydone, Tristram's Squire; H. R. Hignett, Gormon; Iseult, Lily Brayton; Brangwaine, Edith Wynne-Matthison; Oren, Gertrude Scott; Iseult of the White Hands, Agnes Brayton. The music to the play was by Christopher Wilson.



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	Im Zitternden Mondlicht	Eugen Haile
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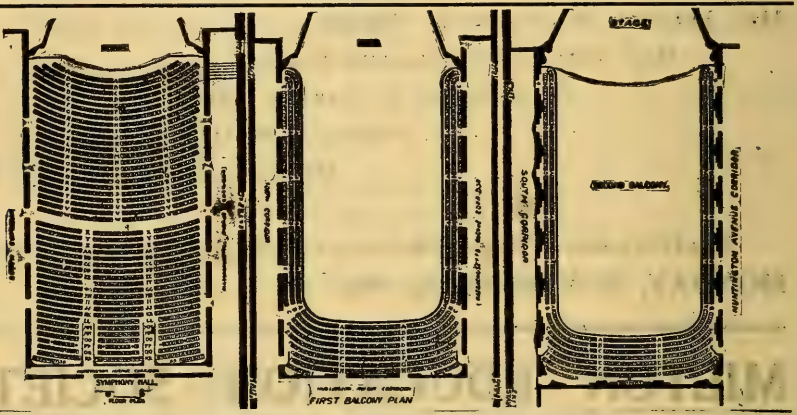
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PROGRAMME OF THE SECOND CONCERT

Schumann, R.	Quartet in A major, Op. 41, No. 3
Arthur Foote	Trio (No. 2) in B-flat major, Op. 65
Eugene D'Albert . . .	Scherzo from Quartet in E-flat major, Op. 11
Grieg, E.	Unfinished Quartet in F major, (Posth)

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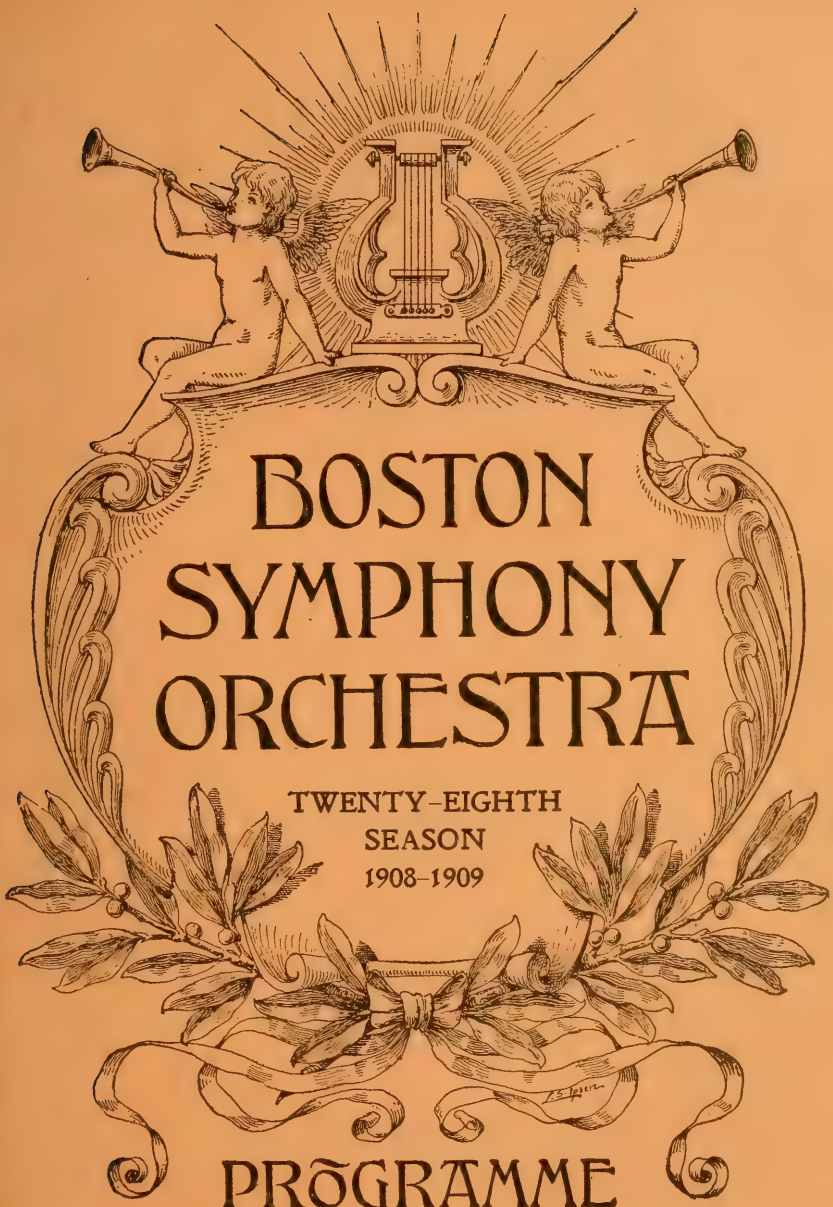
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, DECEMBER 11

AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 12

AT 8.00 O'CLOCK

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Goldstein, S.	Kurth, R.	Goldstein, H.	

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Noren . . . "Kaleidoscope": Original Theme and Variations for Orchestra, Op. 30. First time in Boston

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"Kaleidoscope," Original Theme and Variations for Orchestra, Op. 30 . . . . . Heinrich Gottlieb Noren

(Born at Gratz, about 1863; now living at Loschwitz, near Dresden.)

Noren's father was a Moravian; his mother was a Slovak. Heinrich was for a time director of the Music School, afterward the Conservatory of Music at Crefeld (1896–1903). He lived for a time in Berlin, where he was a teacher at the Stern Conservatory. He resigned this position in the fall of 1907 to devote himself to composition. Among his compositions are a trio for pianoforte, violin, and violoncello, Op. 28; a suite for violin and piano, Op. 16; "Pastoral Sketches" for harmonium, violin, and violoncello; songs, etc. It is said that a symphony is almost completed, and that he is also at work on an opera.

"Kaleidoskop: Originalthema und Variationen für Orchester," was begun about 1904, but it was not completed until the winter of 1906–07. The first performance was on July 1, 1907, at a concert in the course of the 43d Festival of the Allgemeiner Deutscher Musikverein, held at Dresden. Publication of the work was delayed on account of a singular lawsuit, to which reference is made later in this article. Therefore, the performances announced for the season of 1907–08 in Boston and Philadelphia did not occur. Nevertheless, "Kaleidoscope" was performed at a concert of the Royal Musical Orchestra, Dresden, January 31, 1908.

The first performance in the United States was at Chicago by the Theodore Thomas Orchestra, October 30, 1908, Frederick Stock, conductor.

Mr. Felix Borowski in his programme notes for the concert in Chicago says: "Mr. Noren states that in constructing his theme and variations he endeavored to treat the latter, not in the conventional manner, but

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to give each a characteristic stamp—to bring before the listener a picture of some moment of existence or some mood."

Mr. Johannes Reichert says that the work is neither absolute music after the fashion of Max Reger's Variations on a Merry Theme of J. A. Hiller, nor extreme programme music, as the variations "Don Quixote" by Richard Strauss. "In some of Noren's variations the programme of the contents is hinted at; in others, it is not; but each variation has its own life and existence."

***

The work is scored for three flutes (one interchangeable with piccolo) two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, snare-drum, tambourine, cymbals, triangle, xylophone, tamtam, Glockenspiel, two harps, strings. It is dedicated to Ernst von Schuck, the distinguished court opera and orchestral conductor at Dresden.

There is a short introduction, *Langsam, fast Adagio* (slow, almost Adagio), E minor, 4-4. There is a rhythmic motive for snare-drum, which begins *mf* and grows softer. There is a hint of the theme given to the wood-wind. The strings take up this fragment.

THEME: Sostenuto, E minor, 2-4. The theme opens with English horn and bassoon, and it has the nature of an old church mode. D takes the place of D-sharp as leading tone, somewhat after the fashion of the hypodorian mode. The middle section is treated canonically. A new motive leads back to the first section of the theme, which appears as a whole in song-form and in a richer dress.

Variation I. "Præambulum," Un poco più mosso, E minor, 2-4. This variation is in the nature of a gay improvisation, with the theme easily recognized. There are two contrasting ideas: one is expressed

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by powerful and sweeping scale passages for strings and wood-wind instruments; the other by a staccato and alternating figure.

Variation II. "Elegischer Reigen." (At the first performance the title ran "Melancholischer Reigen.") "Mournful Dance," Allegretto (gemächliches Ländler tempo),—in the time of an easy-going Ländler,—E minor, 3-4. The theme is transformed into a melody that has the rhythm of the Ländler or slow waltz. The melody is given to the clarinets, and the bassoons have a drone bass. An expressive counter-melody is soon given to the English horn. In the second part of the period 'cellos, violas, and bassoons have the melody, while violins and horns have a theme in opposition.

Variation III. "Canon," Moderato assai, C-sharp minor, 2-2. At the first performance in Dresden, this variation was the Seventh. The canon is in the octave. The subject is begun by the wood-wind, and the imitation is in lower strings. Free voices are afterward added.

Variation IV. Scherzo ("Humor"), Vivace assai con spirito, E major, 6-8. This variation is described by Mr. Noren as "a light chuckling (or snickering) and skipping presto, in which, after every period of four measures, there is a melodic stroke of the theme." These strokes give the intervals of the scale which are peculiar to the theme in its original tonality. The middle section is more extended. The repetition is fortissimo with percussion instruments. There is a motive of the theme introduced suddenly fortissimo (strings and horns) with powerful cymbal-crashes. A German commentator, Johannes Reichert, is moved to inquire whether a faun falls in with elves dancing who, frightened, vanish as smoke, or whether in the gay and careless life of man there is all at once a voice of bodement.

Variation V. "Im Dom" (In the Cathedral), Andante sostenuto, C major, 4-4. The theme is given as a *cantus firmus* to the first and second horns, while slowly moving eighth notes for strings, the low C in the third and fourth horns, and the sustained harmonies in the wood-wind suggest organ-playing. At the expiration of the episode an organ point prepares the return of the theme, which is now given to the strings with slight rhythmic variations. Wood-wind instruments and

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horns now have the full-voiced passage in eighth notes. The close is as the Amen with the old-fashioned ecclesiastical cadence.

Variation VI. "Pastorale," Allegretto, A minor, 6-8. A shepherd's tune, somewhat monotonous and melancholy, is played by the English horn, and is interrupted after every four measures by a light orchestral interlude. Later bassoons and clarinets have the shepherd's tune, while violins and flutes play in counterpoint against it.

Variation VII. "Trauermarsch: langsam und feierlich" (Funeral March: slow and solemn), E minor, 4-4. This variation was not in the score that was used at the first performance at Dresden. The introductory measures have the rhythm of the snare-drum heard at the beginning of this work. The theme of the march is given to violas and bassoons. A new melody is sung by 'cellos with bassoons. There is a long crescendo to a climax, and then the theme repeated by full orchestra dies gradually until it ends as softly as it began.

Variation VIII. "Frisch" (A Slav Dance), Allegro molto, A major, 2-4. This dance of joyful, almost tempestuous character is from beginning to end built on a sixteenth-note figure.

Variation IX. "From Far-off Days" ("Aus fernen Tagen"), Adagio, E major, 4-4. This variation was not played at the first or at the second performance in Dresden. The variation is in the nature of a revery. There is elaborate part writing, and at times the strings are divided into sixteen parts. In the middle of the variation a trumpet is heard—as from a distance—playing the theme on which the variations are constructed.

Variation X. Mazurka, D-flat major, 3-4. A fiery folk-dance.

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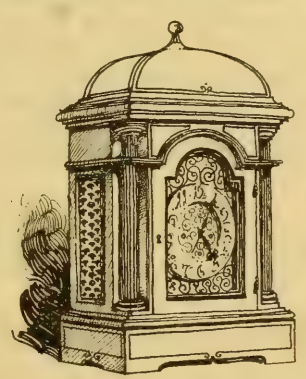
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Variation XI. "To a celebrated Contemporary," Fantasia ("An einen berühmten Zeitgenossen: Fantasie") maestoso, un poco agitato, B minor, 4-4. Here Noren has combined two motives taken from Richard Strauss's tone-poem, "A Hero Life," with material of his own. While the upper voice varies Noren's theme, violoncellos and horns announce the Straussian hero's theme, yet this theme is not exactly the one fashioned by Strauss. There is also a free and invented theme in opposition. After development of this material, another reminder of Strauss is introduced, in the episode: the motive of "The Hero's Antagonists," the "Nörgler" (or "Nergler") motive. This is first given to flute and oboe, and then used polyphonically with Noren's themes. At last, after the Variation theme is sounded in the brass, the "Antagonists" theme serves to usher in the Double Fugue (Allegro molto moderato, E minor, 2-4. The first theme of this double fugue is the "Antagonists" motive, and it is given to the bassoon. In the second development, Noren's original theme, somewhat modified, rhythmically enters as the second subject of the fugue (horns and oboes, *ff*). Mr. Noren says in his short notes prepared for the first performance at Dresden that in the third development the first subject now inverted loses its mocking character and is more humorous. A fresh, original motive is added (strings), and the stretto of the fugue begins which leads to augmentation of the two subjects. They come against each other with full force, and there is a mighty crescendo over an organ point. Noren's theme waxes stronger and stronger, har-

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monized variously while the "Antagonists" motive buzzes about it, and arrives (trumpets and trombones) at the Choral, Moderato maestoso, E major, 4-4. This Noren theme is the theme of the Choral. The "Antagonists" motive is now an accompanying figure in the harmonic scheme. After a climax at the end of the Choral, gentle ascending harmonies in the rhythm of the original theme are built on a descending bass. The ending is pianissimo in the mood of the opening measures of the composition.

***

Soon after the first performance of "Kaleidoscope" the publisher of "A Hero Life" protested against the publication of Noren's theme and variations. The story is best told in an extract from an editorial article in the *Evening Post*, New York:—

"What is a melody? This question had to be answered the other day in a German law court. A composer named Noren wrote a symphonic piece entitled the 'Kaleidoskop,' in which he embellished a theme of his own with variations introducing two themes from Richard Strauss's 'Heldenleben.' It was intended as a deliberate act of homage, as was indicated by the words, 'To a famous Contemporary,' printed in the score over the bars cited. Strauss himself had no objections; indeed, he actually congratulated Noren on his achievement. The publisher of 'Heldenleben,' on the other hand, protested against the printing and sale of the 'Kaleidoskop,' on the strength of section 13 of the copyright law of 1901, which says: 'In a musical composition it is not permissible to take a recognizable melody from it and incorporate it in a new work.' The jurists, in course of the trial, appealed to the royal Saxon musical experts for a definition of melody, and got one which at the same time sounds like a justification of those who claim that there is no melody in Strauss's music.

"'From the standpoint of musical composition,' the royal expert said, 'neither the leading theme [in the "Heldenleben"] nor the motive of the opponents is a "melody." The science of music makes a strict



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distinction between motive, leading motive, theme, phrase, and melody. While the motive represents the smallest independent oneness of a musical thought, and the theme is a chain of motives that are repeated or linked together, the word melody, in accordance with its origin—*melodia*, allied to *melos*, limb, and *Ode*, song—signifies a group of tones which embodies the musical thought in artistic, singable form, as an articulated, rounded whole. In the motive as well as in the theme the melodic element may find expression; but a melodious motive or a well-sounding theme does not constitute a melody. One may in particular call the main theme in the "Heldenleben" a melodic theme: a melody it is not; and as for the motive of the opponents, that is the direct and conscious negation (*Gegensatz*) of melody.' In accordance with this explanation, the Landgericht of Leipsic granted Noren permission to publish his 'Kaleidoskop.'

"Perhaps Strauss is sorry now that he congratulated the man who cited his music; for not only have the experts failed to find melody in this music, but the court, in announcing its verdict, rubbed salt into the wound by saying: 'Inasmuch as the "melody" still remains the truly attractive and popular part of every musical composition, the new German copyright law has provided for it thorough protection against all unwarranted exploitation. The appropriation of motives and themes in the compositions of others remains, on the other hand, permissible in accordance with Section 13, on the condition that these motives and themes are subjected to a new artistic manipulation and development. The difference thus established between the constituents of the music of another party is not to be wondered at, for a motive or a theme is capable of the most diverse changes and artistic elaborations, whereas a melody, in consequence of the finished form in which it appears, does not permit inversions, shortenings, or other changes without losing its individuality. By means of the new elaboration of a theme or motive it is therefore possible to produce an entirely new and individual composition, whereas the appropriation of a melody, since it can only be taken as a whole, is usually an act of deliberate plagiarism.'

"It is difficult to avoid expecting that this verdict will lead to many

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complications and a number of lawsuits. Strauss's imitators—who have again greatly distressed the critics at this summer's music festivals in several German cities—will now be able to steal not only his orchestra thunder and his insulting dissonances, but his very motives and themes. We may expect, too, that the legion of Wagner's imitators will take fresh courage, appropriating the Nibelung motives of the dwarfs, gods, and giants bodily and constructing new tetralogies therewith. Who is to prevent them, as long as they avoid the complete melodies into which these buds gradually develop in Wagner's scores? The new German copyright law, as interpreted in Leipsic, will certainly prove a boon to the minor composers who have no ideas of their own, and encourage them in their petty pilferings. The borrowing of complete melodies being forbidden, none of them will, however, be able to compete with Handel, whose wholesale appropriations of complete airs by contemporary and older masters earned for him the sobriquet, bestowed on him by one of his most erudite and enthusiastic English admirers, or 'the grand old thief.'"

Miss Emmy Destinn was born at Prague, February 26, 1878. Her name was Kittl, but she changed it to Destinn in compliment to her first singing teacher in Prague, Mme. Löwe-Destinn. Her first appearance on the operatic stage was at Berlin in 1898, at Kroll's, then a Court Theatre, as Santuzza.

In 1901 she took the part of Senta at Bayreuth. She has imper-



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sonated Salome in Richard Strauss' opera in Berlin and in Paris. In London her Mme. Butterfly has been highly praised.

She made her first appearance at the Metropolitan Opera House, New York, as Aïda, November 16, 1908, the opening night of the season. On November 23, 1908, she took the part of Marta in the first performance of d'Albert's "Tiefland" in this country.

Senta's Ballad from "The Flying Dutchman," Act II. No. 3.

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Senta, leaning back in an arm-chair, is absorbed in dreamy contemplation of a portrait on the further wall of the room in which maidens and Mary, Senta's nurse, are sitting and spinning. The portrait is of a pale man with a dark beard, and in a black Spanish dress. The singing at last irritates Senta. She asks for some better song. The maidens tell her to sing something.

Senta: "Much would I rather Dame Mary sang to us the ballad."

Mary: "I'd rather not attempt the thing! Let the Flying Dutchman alone!"

Senta finally says she will sing the tale of sorrow. The wretched man's fate must surely affect her companions. The girls move their seats nearer to the arm-chair, after they have put away their spinning-wheels, and group themselves around Senta. Mary goes on spinning.

Allegro ma non troppo, G minor, 6-8.

Johohoe! Johohohoe! Johohoe! Johoe!
Traft ihr das Schiff im Meere an,
Blutroth die Segel, schwarz der Mast?
Auf hohem Bord der bleiche Mann
Des Schiffes Herr, wacht ohne Rast.
Hui! Wie pfeipt's im Tau! Johohe!
Wie ein Pfeil fliegt er hin,

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Ohne Ziel, ohne Rast, ohne Ruh'!
Doch kann dem bleichen Manne
Erlösung einstens noch Werden,
Fänd' er ein Weib, das bis in den Tod
Getreu ihm auf Erden.
Ach! Wann wirst du, bleicher Seemann, sie finden!
Betet zum Himmel, dass bald ein Weib treue ihm halt'!

Bei bösem Wind und Sturmeswuth,
Umseglen wollt' er einst ein Cap;
Er flucht' und schwur mit tollem Muth:
"In Ewigkeit lass' ich nicht ab!"
Hui! Und Satan hört's! Johohe! Johohe!
Hui! Nahm ihn bei'm Wort! Johohe! Johohe!
Hui! Und verdammt zieht er nun
Durch das Meer, ohne Rast, ohne Ruh'!
Doch, dass der arme Mann noch Erlösung fände auf Erden,
Zeigt' Gottes Engel an, wie sein Heil ihm einst könne werden:
Ach! Könntest du, bleicher Seemann, es finden!
Betet zum Himmel, dass bald ein Weib treue ihm halt'!

Vor Anker alle sieben Jahr',
Ein Weib zu frei'n, geht er an's Land;
Er freite alle sieben Jahr'
Noch nie ein treues Weib er fand.
Hui! "Die Segel auf!" Johohe! Johohe!
Hui! "Den Anker los!" Johohe! Johohe!
Hui! "Falsche Lieb', falsche Treu'!
Auf in See, ohne Rast, ohne Ruh'!"

CHORUS OF MAIDENS

Ach! wo weilt sei, die dir Gottes Engel einst könne zeigen?
Wo triffst du sie, die bis in den Tod dein bleibe treueigen?

Allegro con fuoco, B-flat major.

SENTA

Ich sei's, die dich durch ihre Treu' erlöse!
Mög' Gottes Engel mich dir zeigen!
Durch mich sollst du das Heil erreichen!

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SENTA (*in the arm-chair*).

Yohohoe! Yohohoe! Yohohoe!*

Saw ye the ship on the raging deep,—
Blood-red the canvas, black the mast?
On board unceasing watch does keep
The vessel's master, pale and ghast!
Hui! How roars the wind! Yohohoe!
Hui! How bends the mast! Yohohoe!
Hui! Like an arrow she flies,
Without aim, without goal, without rest!
Yet can the weary man be released from the curse infernal,
Find he on earth a woman who'll pledge him her love eternal.
Ah! where canst thou, weary seaman, but find her?
Oh, pray to Heaven that she
Unto death may faithful be!

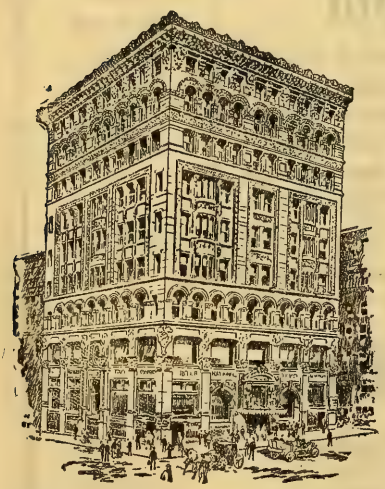
(SENTA *has turned toward the picture. The maidens listen absorbed, Mary has stopped spinning.*)

Once round the Cape he wished to sail
'Gainst 'trary winds and raging seas;
He swore: "Tho' hell itself prevail,
I'll sail on till eternity!"
Hui! This Satan heard! Yohohoe!
Hui! Took him at his word! Yohohoe!
Hui! And accursed he now sails,
Through the sea, without aim, without rest!
But that the weary man be freed from the curse infernal,
Heaven shall send him an angel to win him glory eternal.

*This English version is for the most part by John P. Jackson (1847–97).

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Oh, couldst thou, weary seaman, but find her!
Oh, pray that Heaven may soon
In pity grant him this boon!

(SENTA, *who at the second verse has risen from the chair, comes forward more agitated.*)

At anchor every seventh year,
A wife to woo he wanders round;
He wooed each seventh year, but ne'er
A faithful woman has he found!
Hui! "Unfurl the sails!" Yohohoe!
Hui! "The anchor weigh!" Yohohoe!
Hui! "False the love, false the troth!
To the sea, without aim, without rest!"

(SENTA, *exhausted, sinks back in the chair. After a long pause, the maidens sing softly.*)

Ah! where is she to whose loving heart the angel may guide thee?
Where lingers she, thine own unto death whatever betide thee?

SENTA (*suddenly inspired and springing up from the chair*).

Thou shalt be freed, yea, through my heart's devotion!
Oh that God's angel guidance gave him!
Here he shall find my love to save him!

***

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der Fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performances in America was in Italian, "Il Vascello Fan-

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tasma," at Philadelphia November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

***

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. She is said in the part of Senta to have surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust (*kerniges*) Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent, as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

***

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty

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sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

NOCTURNES: No. I., "CLOUDS"; No. II., "FESTIVALS"; No. III., "SIRENS" . . . . . CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in com-

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pany with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Mr. Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Mr. Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905.

The composer furnished a programme for the suite: at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the nocturne, but with everything that this word includes in the way of diversified impression and special lights.

"'Clouds': the unchangeable appearance of the sky, with the slow

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and solemn march of clouds dissolving in a gray agony tinted with white.

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"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:—

I. Two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, one bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, one oboe, one English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

The score is dedicated to Georges Hartmann, the late music publisher and librettist. Mr. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

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whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

***

Mrs. Franz Liebich in her life of the composer (published by John Lane, London and New York, 1908) says that Debussy's own programme notes, outlining or sketching an impression of an impression, may indicate the association of ideas in Debussy's mind, " but each separate listener is at liberty to develop the ideas and to discern for himself all the imagery and symbolism issuing from the more obvious analogies. . . . These words, suggestive rather than expository, convey a very precise idea of the proximity of Debussy's mind and soul to the 'time vesture of God' which is Nature. The great interpretative painter of rural life (F. Millet) expressed the wish to make others hear 'the songs, the silences, the rustlings of the air.' He longed to make them see all that he saw. Through the medium of sound Debussy has accomplished a little of what the French painter aspired to and in a way achieved. He has made himself one with elemental things, and from their secret lore he has woven this tone poem, in which he also has essayed to disclose to others something of the mystery that underlies the objective existence of all things."

These tone poems are based on an indefinite evolution of the cyclical method, which was developed and perfected by César Franck. This method consists in using one or two generative themes. "The modifications of these are the progenitors of numberless others which in their turn have their development and ramifications while the parent themes are maintained more or less integral through the work."

I. "Clouds" opens with a theme in B minor (clarinets and bassoons). It is interrupted by the English horn, which has a short motive that completes and ends the first theme. Later these two motives have each a distinct individuality. The first is developed, but the English horn motive in all these developments and metamorphoses is heard, and its structure remains the same. Toward the end the curved first motive is blended in a quiet melody (flute and harp) which forms the second

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theme of the movement. The English horn motive is again heard, and there are hints at the first motive. The movement ends with muted brass and strings pizzicati.

II. "Festivities." The opening theme is in triplets (English horn and clarinets, later with flutes and bassoons). The theme is a modification of the first one in "Clouds." There is a sudden pianissimo, and in 2-4 time there is the accompaniment of a processional march. Muted trumpets introduce a theme that is derived from the English horn motive in "Clouds." This theme is enlarged, and becomes more and more sonorous and pompous. After the close of this march the first mood with its lively theme returns.

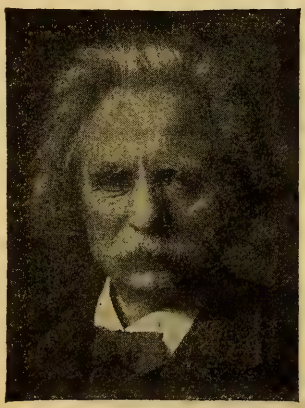
III. "Sirens." There is a "rhythmic undulation" of muted lower strings while arpeggios are played by flutes and clarinets. The female voices sing without words a fragmentary melody derived from the generative theme of "Clouds." A new subject is given to the strings. "Coming after the radiant 'Fêtes,'" says Mrs. Liebich, "with its allegorical dramatic procession of life, the third number ('Sirènes') seems by contrast woven of neutral tints and half-lights. The rocking, wave-like rhythm, the reminiscent themes recurring in broken snatches like gleams on the more uniform structure of the surging string accompaniment, the sad undertone of the siren voices, give a pictorial effect to this movement which approximates it to one of Whistler's silver and blue-toned nocturnes."

***

Questioning the precise nature of the form that shapes these Nocturnes, the reader may well ponder the saying of Plotinus in his

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"Der Wegweiser" is the twentieth song in the cycle "Winterreise" poems by Wilhelm Müller. Schubert set music to this song in October, 1827, at Vienna.

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DER WEGWEISER.

Was vermeid' ich denn die Wege,
Wo die andern Wandrer geh'n
Suche mir versteckte Stege
Durch verschneite Felsenhöhn?

Habe ja doch nichts begangen,
Dass ich Menschen sollte scheu'n,
Welch' ein thörichtes Verlangen
Treibt mich in die Wüste nein?

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Einen Weiser seh' ich stehen,
Unverrückt vor meinem Blick,
Eine Strasse muss ich gehen
Die noch keiner ging zurück.

"The Sign Post."

Why forsake the beaten highway
Which the traveller invites?
Wherefore seek a rugged byway
'Midst the snowy mountain height?

Nothing have I once committed
That I should avoid mankind,
Thought alone for idiots fitted
Through these wilds a path to find.

Guide Posts, village names displaying,
Stand to show which way is best,
While beyond all bounds I'm straying,
Restless, ever seeking rest.

There's a Guide Post frowning o'er me,
Cold, immovable, and stern;
There's a road which lies before me,
Where no wanderers return.

(*Anonymous Translation*)

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Schubert began to set music to the "Winterreise" in February, 1827, at Vienna, and at Vienna he wrote the second part (Nos. 13–24) in September and October of the same year. Half a dozen songs of the first part were written in one morning, according to Franz Lachner, and Haslinger, the publisher, gave Schubert about twenty cents a piece for them. The poems of "Winterreise" were written by Wilhelm Müller, and were published in the second volume of Müller's "Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornist" (Poems found among the Papers of a Travelling French Horn Player). The first volume contained the "Schöne Müllerin" poems. The second volume was published at Dessau in 1824.

"On the 14th" (November, 1828), says Sir George Grove, "Schubert took to his bed. He was able to sit up a little for a few days longer, and thus to correct the proofs of the second part of the 'Winterreise,' probably the last occupation of those inspired and busy fingers. He appears to have had no pain, only increasing weakness, want of sleep and great depression. Poor fellow! no wonder he was depressed! everything was against him, his weakness, his poverty, the dreary house, the long lonely hours, the cheerless future—all concentrated and embodied in the hopeless images of Müller's poems, and the sad gloomy strains in which he has clothed them forever and ever—the 'Letzte Hoffnung,' the 'Krähe,' the 'Wegweiser,' the 'Wirthshaus,' the 'Nebensonnen,' the 'Leiermann'—all breathing of solitude, broken hopes, illusions, strange omens, poverty, death, the grave! As he went through the pages, they must have seemed like pictures of his own life; and such passages as the following, from the 'Wegweiser' (or Signpost) can hardly have failed to strike the dying man as aimed at himself:

Einen Weiser seh' ich stehen,
Unverrückt vor meinem Blick,
Eine strasse muss ich gehen,
Die noch keiner ging zurück.

"Alas! he was indeed going the road which no one e'er retraces!" Schubert died five days after he corrected these proofs.

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"Gretchen at the Spinning-wheel," Op. 2 . . Franz Schubert

This music to words of Goethe's "Faust" (Part I.) was composed October 19, 1814. The original key is D minor. The original indication of tempo was "Etwas Schnell," rather fast; the later indication is "Nicht zu geschwind,"—not too fast,—6-8. The song is dedicated to Moritz Reichsgrafen von Fries. The accompaniment was orchestrated by Liszt in 1860, and this arrangement was published in 1863.

Bayard Taylor in the notes to his translation into English of "Faust," says that the words here put into Gretchen's mouth are a revery, not a song. Goethe remembered the Gretchen of his youth, whom he knew at Frankfort when he was not quite fifteen. Visiting her house one day,—she was the sister of one of his disreputable companions,—only one of the young people was at home. Gretchen sat at the window and span. The mother went back and forth.

Gretchen's Stube.	Margaret's Room.
Gretchen am Spinnrade allein.	*Margaret at the spinning-wheel alone.*
Meine Ruh ist hin, Mein Herz ist schwer; Ich finde sie nimmer Und nimmermehr.	My peace is gone,* My heart is sore; I never shall find it, Ah, nevermore!
Wo ich ihn nicht hab' Ist mir das Grab; Die ganze Welt Ist mir vergällt.	Save I have him near, The grave is here; The world is gall And bitterness all.

*Translated into English by Bayard Taylor. Published here through the courtesy of Houghton Mifflin Co.

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Mein armer Kopf Ist mir verrückt, Mein armer Sinn Ist mir zerstückt.	My poor weak head Is racked and crazed; My thought is lost, My senses mazed.
Meine Ruh ist hin, Mein Herz ist schwer; Ich finde sie nimmer Und nimmermehr.	My peace is gone, My heart is sore; I never shall find it, Ah, nevermore!
Nach ihm nur schau' ich Zum Fenster hinaus, Nach ihm nur geh' ich Aus dem Haus.	To see him, him only, At the pane I sit; To meet him, him only, The house I quit.
Sein hoher Gang, Sein edle Gestalt, Seines Mundes Lächeln, Seiner Augen Gewalt,	His lofty gait, His noble size, The smile of his mouth, The power of his eyes,
Und seines Rede Zauberfluss, Sein Händedruck, Und, ach, sein Kuss!	And the magic flow Of his talk, the bliss In the clasp of his hand, And, ah! his kiss!
Meine Ruh ist hin, Mein Herz ist schwer; Ich finde sie nimmer Und nimmermehr.	My peace is gone, My heart is sore: I never shall find it, Ah, nevermore!
Mein Busen drängt Sich nach ihm hin. Ach, dürft' ich fassen Und halten ihn!	My bosom yearns For him alone; Ah, dared I clasp him, And hold, and own!

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Mrs. Lichfield refers to the remarks of the Boston Herald about her distingushed pupil, Miss

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"Romeo et Juliette"

Miss Charlotte Grosvenor made her operatic debut yesterday afternoon as Juliette in Gounod's "Romeo et Juliette" here in Boston. The audience was as large as the theatre could hold, every seat and the standing room being taken.

Miss Grosvenor is the possessor of a voice of considerable distinction. Yesterday afternoon she made a very pleasing impression and if she had not all the passion of Shakespeare's more or less sophisticated heroine, she had in full measure the girlishness, grace, and charm the part requires. Her voice is not one of great volume, yet it filled the theatre without being forced, and it may be added that Miss Grosvenor did not make the common mistake of forcing it, even in the ensemble numbers. It is a beautiful voice, of virginal purity, and incisive without becoming sharp. She sang the arias with style and a pure intonation that fell gratefully upon the ear accustomed to many transgressions in that line. In make-up there were one or two points to be improved—a little more color in the cheeks and less about the eyes would suit better her physique, of which the natural delicacy needs no accentuation, but rather for histrionic reasons, such touches as will offset it. In action Miss Grosvenor for the most part sustained the impression made by her singing, for she knows the value of repose, and such slight evidences of nervous intensity as are natural to a first appearance were few and unobtrusive. For the rest there was no evidence of the sort of nervousness that gets across the footlights, for she sang and acted with apparent confidence and ease. The applause grew heartier as the performance progressed—the best tribute to that performance.

Und küssen ihn,	And kiss his mouth,
So wie ich wollt'	To heart's desire,
An seinen Küssen	And on his kisses
Vergehen sollt'!	At last expire!

The first part of Goethe's "Faust" was published in 1806. Music to Gretchen's "Meine Ruh ist hin" was composed by the Prince von Radziwile (orchestral score published in 1835), and by many others who have written incidental music for stage performances. Music to this song alone has been composed by Zelter, Löwe, Weinbrenner, Hetsch, Wichmann, Lenz, Zenger, and others.

"Gretchen at the Spinning-wheel" was sung in Boston at a concert of the Boston Symphony Orchestra by Mme. Johanna Gadski, October 31, 1903, with pianoforte accompaniment.

"ERLKING," BALLAD BY GOETHE, OP. 1 . . . . . FRANZ SCHUBERT

The songs introduced by Goethe in the *Singspiel*, "Die Fischerin," are said to have been written in 1781. The first publication of "Erlkönig" was in the *Berliner Literatur und Theaterzeitung* of September 21–28, 1782; but the play was performed for the first time on July 22, 1782, in the park of the Château Tiefurt. Nature supplied the scenery, and the specially chosen audience sat for the most part on the ground. Corona Schröter,* dressed as the fisher-maiden Dörtchen (Dorothea), left her hut and sang "The Erlking" to music of her own composition. A water-color sketch of this scene by G. M. Kraus was reproduced in *Le Ménestrel* (Paris) of July 9, 1905, in illustration of the entertaining account by Amédée Boutarel of the performance. Corona's music to the "Erlking" was published as No. 17 of her twenty-five songs at Weimar in 1786. Her setting is in simple couplets of eight

*This famous woman and celebrated singer, Corona Elisabeth Wilhelmine Schröter, was born at Guben, January 14, 1751. She died at Ilmenau, August 23, 1802. When she was sixteen years old, she sang in concert at Leipsic, and in 1778 she was engaged for the Weimar theatre. She is said to have excelled in sustained melodies. See her life by Keil (1875), P. Pasig's "Goethe and Corona Schröter" (Ilmenau, 1902), and Amédée Boutarel's study published in *Le Ménestrel* (Paris), July 2, 9, 16, 1905.

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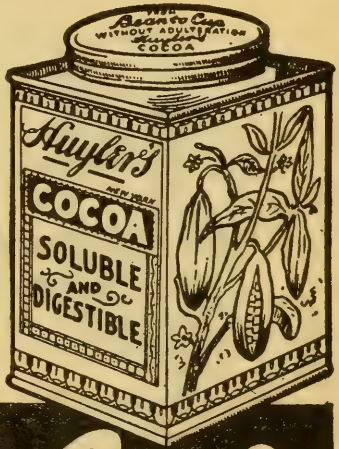


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measures, with an artless accompaniment. The song, A major, 6-8, is republished in Wilhelm Tappert's "70 Erlkönig-Kompositionen" (new and enlarged edition, p. 2, Berlin, 1906). Tappert, by the way, does not mention in his interesting pamphlet a glee, "The Erl King," by Dr. John Wall Callcott (1766–1821). This glee for two sopranos and a bass (also for soprano, tenor, and bass), Allegretto, E-flat, 3-8, may be found easily in Boosey's National Edition of English Glees (No. 7).

"Erlkönig" is an erroneous translation into German of the Danish "ellerkonge," "ellekonge," *i.e.*, "elverkonge," "elvekonge," king of the elves. Goethe and Herder therefore employed a word without meaning in the title of their poems, and Sir Walter Scott brought over the mistake into English, when in a note to Goethe's poem he spoke of "the Erlking" as "a goblin that haunts the Black Forest, in Thuringia." The story of "The Erlking's Daughter" (music by Gade) is taken from an old Danish legend. There is no *Erlkönig* in any saga.

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh' mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch' gülden Gewand."

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"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind."

'Willst, feiner Knabe, du mit mir gehn?
Mene Töchter sollen dich warten schön:
Meine Töchter führen den nächtligen Reihn
Und wiegen und tanzen und singen dich ein."

'Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh' es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch' ich Gewalt."
"Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leid's gethan."

Dem Vater grauset's; er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Noth;
In seinen Armen das Kind was todt.

The following translation into English is by Mr. William F. Apthorp:—

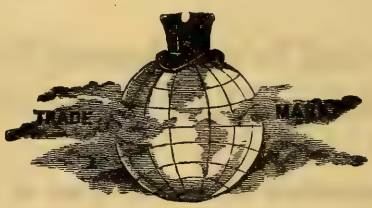
Who rides so late through night and wind? It is the father with his child: he has the boy well in his arms, he holds him safe, he keeps him warm.

"My son, why hidest thou thy face in fright?" "Father, dost thou not see the Erlking? The Erlking with crown and tail?" "My son, it is a streak of mist."

"Thou dear child, come, go with me! Full pretty games I'll play with thee; there are many flowers on the strand, my mother has many a pretty garment."

"My father, my father, and dost thou not hear what promises Erlking whispers to me?" "Be quiet, stay quiet, my child; the wind is murmuring through wilted leaves."

"And wilt thou go with me, pretty boy? My daughters shalt wait on thee well; my daughters lead the nightly dance, and shall rock and dance and sing thee to sleep."



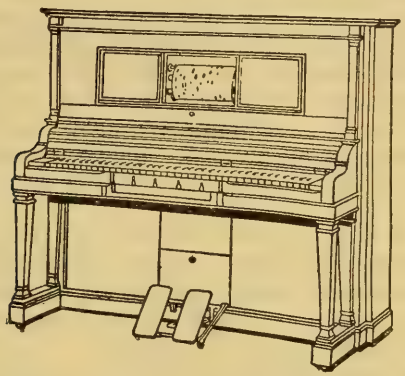
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"My father, my father, and seest thou not these Erlking's daughters at the gloomy place?" "My son, my son, I see it clearly: the old willows look so gray."

"I love thee, thy beauteous form enchants me; and if thou'rt not willing, I'll use force." "My father, my father, now he seizes hold of me! Erlking has done me a harm!"

The father shudders in terror; he rides fast, he holds the groaning child in his arms, and reaches his court-yard with trouble and hardship; in his arms the child was dead.

Schubert composed the music to Goethe's ballad in 1815. There are four versions. The fourth and definitive is dedicated to Moriz Graf von Dietrichstein, and it is catalogued as Op. 1. The original key is G minor; schnell, 4-4.

Spaun tells of his going one afternoon with Mayrhofer to visit Schubert. They found him reading Goethe's ballad aloud and in an excited manner. Suddenly he sat down and composed the music as fast as he could write. Schubert then had no pianoforte. The three went to the Convict, and there the song was first sung, to the delight and the wonder of all present. Spaun in 1817 sent to Goethe manuscript copies of Schubert's songs with a letter. Goethe never made answer.

August Ritter von Gymnich, an amateur, was the first to sing Schubert's "Erlking" before a large audience. This was at a patry at Sonnleithner's, December 1, 1820. In January of the next year he sang it at a meeting of a small music society, and a little later Pettenkofen and Vogl sang it in public with great effect.

"Erlkönig" has been sung in Boston at concerts of the Boston Symphony Orchestra by Mrs. Amalie Joachim, March 26, 1892, Mme. Johanna Gadski, October 31, 1903, Mme. Olive Fremstad, November 3, 1906,—the three sang with pianoforte accompaniment,—and by Mme. Schumann-Heink, November 2, 1907, with the accompaniment orchestrated by Hector Berlioz.

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A FRENCH VIEW OF VON WEBER.

Mr. Georges Servières has written a life of Weber. The volume of 128 pages is published by Henri Laurens, of Paris, as one of the series entitled "Les Musiciens Célèbres." Mr. Servières is a man of facts, statistics, and painstaking accuracy. He may be enthusiastic over the rectification of a date: he seldom writes with gusto over an æsthetical discovery. His "Wagner Judged in France" is a valuable book by reason of the facts contained therein, and his biographical sketches of César Franck, Lalo, Massenet, Saint-Saëns, and others must be consulted by all those who wish to know something about the exterior life of these composers. A useful man this Georges Servières, but a plodder rather than an impressionist in words or even a writer of more than ordinary distinction.

The life of Weber has been told at great length by his son, and well told, after due allowance for filial devotion has been made. There is the thematic and chronological catalogue of Weber's works, edited by Jähns, a storehouse of information, and there are several short biographies and many sketches of Weber as a musician. That Mr. Servières should tell anything new about the man himself at this late day (1907) was not to be expected. He wrote a handy volume for popular use.

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We are again reminded of Weber's sickly youth, of his father's wish to exploit the boy's musical accomplishments, of Weber's love for his mother from whom he inherited "his melancholy, religious mysticism, and the germ of the disease (consumption) from which he prematurely died." We are reminded of his early virtuoso years and his interrupted studies in composition. Some of his biographers insist on his "religious mysticism." It is well known that he was an amorist, and that he led for many years the joyous life. He was dissipated and extravagant. There was a dancing girl or a singing woman ever ready to tempt him. After Margarethe Lang, the opera singer, came Thérèse Brunetti, the frivolous and gluttonous dancer. For these women he had a veritable passion. There were others whom he lightly loved and lightly dismissed from his mind. Not till he married Carolina Brandt did he think seriously of life, and her he loved with all his soul.

He was thirty years old when he married this play actress who admired Napoleon Bonaparte. He limped a little in his walk. His face was thin, with prominent cheek-bones; his nose was huge and bent; his eyes were gray with thick eyebrows; his forehead was large, and it bulged; his smile was gentle. He was amiable, of delightful address, an enthusiastic soul. He was an aristocrat in his manners and elegant in his dress. He was fond of wearing a blue coat with gold buttons which disclosed an elaborately frilled shirt, tight trousers, a white cravat with a diamond pin, and he was particular in the matter of tasselled boots. When he married, he had been of a changeable, inconstant disposition. He had pleased all women, and some of them adored him. He hastened his end by his devouring wish to provide for his wife and children, for, when he went to London to bring out his "Oberon," he knew that he was a doomed man.

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he conducted in opera houses; he wrote critical articles and satires that may still be read with pleasure; his letters are those of one who was a man of the world, a thinker, and an artist; he composed indefatigably in many branches of his art. And what remains of all his work?

To the American public he is known as the composer of three overtures; the scene and aria from "Der Freischütz"; "Ocean, thou Mighty Monster," from "Oberon"; and the "Invitation to the Dance." Occasionally some wandering pianist plays with orchestra a revised version of the Concertstück or in recital some solo piece,—an extract from a sonata, the Rondo Brillant, or even a polonaise. There may be choirs that practise the mass in G major, and there are few choirs that have not sung "sacred words" set to the music of the horn quartet in the overture to "Der Freischütz." There are male choruses that know "Lützow's Wild Chase," and possibly in some remote village an elderly maiden plays "Weber's Last Thought," which was not thought or written by him.

In Germany, France, England, he is the composer of three overtures and of the opera "Der Freischütz." "Oberon" is performed seldom. even in Germany, and there are already revised, tinkered editions, "Euryanthe" is also performed in Germany, but its chief interest is its association with theories and the earlier operas of Wagner, especially "Lohengrin."

We are already far from Mr. Servières' volume. Nearly one-half his book is a detailed review of Weber's works,—variations for viola, concertino for horn, solo pieces for clarinet, bassoon, and other instruments, symphonies, chamber music, piano concertos, the virtuoso piano pieces, the sonatas for piano in which Weber broke away in a measure from traditional forms, songs which are seldom heard in concert hall or parlor, cantatas for occasions, operas and stage music that are forgotten.

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Weber is, first of all, the composer of "Der Freischütz." The opera is inherently German, and only a German can enjoy it thoroughly as a stage play with music. The story in original form and in the libretto is German through and through in its simplicity, its engaging naïveté. The old legend was a tale for the fireside. The girl Kaethe loves Wilhelm, a youth of peaceful calling, who turned hunter to win her. He is a miserable shot. How can he hope to triumph in the match? An old soldier with a wooden leg says he can furnish him with "free balls"; that is, balls which will hit the mark inevitably because they are enchanted. So he persuades Wilhelm to go with him at midnight to the Wolf's glen to cast the bullets. When the hunters shoot in competition, Kaethe is killed by a bullet which her lover aims at the mark. He goes mad, and her parents die of grief.

This story changed and elaborated by the librettist, with the soubrette companion of the heroine and the mysterious hermit who appears without apparent cause in the last act, is characterized by Saint-Saëns as foolish, and in a great opera house, with hearers that never believed in forest spirits of evil, the Wild Hunter and reckless men that sell themselves to Satan, the opera is reduced to a celebrated overture, a popular aria, and a pyrotechnical display with more or less amusing features.

But "Der Freischütz," even without consideration of its influence on the development of opera, is something more than this. To hear it, however, you must go to Germany, and in Germany, to Dresden. What a miserable performance was the last one given in Boston by Mr. Damrosch's company, inadequate, miserable in every respect!* But when, as at Dresden, the opera is performed with as much attention to the detail as though the opera were "Tristan" or "The Valkyrie," the romanticism of Weber still makes an irresistible appeal. The whole of the first act is as a painting of village life, nor does the element of Satanism seem hopelessly old-fashioned and absurd. As the opera is staged there, who can forget the horns that sound faintly as the evening shades prevail? And, later, the trio in the cottage and the melo-

*This performance was at the Boston Theatre, February 11, 1896. The chief singers were Mmes. Klafsky and Mulder, Messrs. Grüning and Fischer.

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dramatic scene with the orchestral storm and fury in the Wolf's Glen give us some idea, though necessarily a faint one, of the operatic revealtion when the work was first produced in Berlin, over eighty years ago.

One of the most original composers now living once said, "I was born hating Weber's music." Such hatred is easily understood. Much of this music is obvious. There is nothing more exasperating to a man in full sympathy with both the best music of Gluck and Cherubini and that of the ultra-moderns than the prevailing mannerism of Weber known as the Weberian rush or flourish, which often introduces a common melody or leads grandiloquently to nothing. This rush is also described as "chivalric." But all composers, even the ultra-moderns, have their mannerisms; and their music, if it has life, will survive in spite of the mannerisms that excited attention and gave character when the music was first heard, when ears were unaccustomed and startled.

Mr. Servières makes one remark that Blaze de Bury made before him: although Weber was fanatically German in his operatic ambitions and is now considered as fundamentally German, he loved exoticism, and no composer imitated more than he the music of foreign lands, Italian, French, Russian, Polish, English (?), Hungarian, and Chinese. Weber learned English to write his music for "Oberon," but his fairies are of fairyland, not England. I must insist, however, that, notwithstanding his fancy for foreign music, Weber was essentially, almost parochially, German, and, as Mr. Servières admits, "Der Freischütz" is the condensed essence of German character, of German *Gemüth*. Yet Weber himself wrote, "Art has no country."

He was romantic in the German fashion of his period, romantic after the manner of E. T. A. Hoffmann, nor was he without influence on many. Marschner, Lortzing, Nicolai, and then the far greater Wagner learned from him who had lived for years in the opera house. Did he exert a spell over Chopin, Schumann, Liszt, Mendelssohn, as Mr. Servières insists? Let us say rather that his influence is observed in the works of Berlioz and Meyerbeer. "Robert the Devil" follows hard on the heels of "Der Freischütz": Bertram is a blend of Caspar and Samiel, and Alice is a sister of Agathe. The admiration of Berlioz

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for Weber is well known, and there are more than traces of this admiration in early works of French genius. But to say, with Mr. Servières, that Reyer, Gounod, Lalo, Saint-Saëns, Bizet, Chabrier, and d'Indy also show palpably in certain compositions the spell cast over them by Weber is going far.

Mr. Servières concludes by saying that, if "Der Freischütz" sums up Weber, all of Weber is not in this opera. "It is a good thing to know his other works. It will then be perceived that rarely has any musician stamped more faithfully his image on his music." This page shows his sickly, nervous, impressionable, sentimental, feverish nature; another, his love of pleasure, recklessness, sportiveness, by the lightness and the capriciousness of his rhythms. From his father, the handsome and vain retired army officer, he inherited his chivalric, impetuous nature. From his mother the "mysticism," of which Mr. Servières says much, but which to my knowledge is found only in the marvellous Largo of the "Euryanthe" overture

But to the musical world at large Weber is master by his "Der Freischütz," and to the fastidious he is only a romantic influence and the inventor of the Weberian flourish.

OVERTURE, "DER FREISCHÜTZ" . . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the

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original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October

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31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it

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was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787–1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as

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at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet,

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me

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incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!"

***

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought



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of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a programme book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco* arciero'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his Mémoires, and Wagner reports distinctly that it was then given as 'Le Freischutz.'*

* This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

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***

The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,* 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in Boston in German was on May 6, 1864, when the chief singers were Mmes. Frederici and Canissa and Messrs. Habelmann and Graff.

* T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).



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PROGRAMME.

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Rubinstein . . . . Concerto for pianoforte in E-flat major

Wagner . . . . . Waldweben from "Siegfried"

Wagner . . . . . Overture to "The Flying Dutchman"

SOLOIST,

Mr. JOSEF LHEVINNE.

STEINERT HALL

TUESDAY, DECEMBER 15, at 3

Boston Browning Society

LITERARY AND MUSICAL PROGRAM BY

Prof. POPE, of Harvard, on "The Asolo Country"

HELEN A. CLARKE, "Pippa Passes and Dances"

"Day in Asolo" (monologue for mezzo-soprano and piano) by JOHN BEACH, sung by UNA FAIRWEATHER, of New York

Mr. BEACH at the Piano

Tickets, $1.00, now on sale at the Hall

Mary Wood Chase

the well-known Chicago Pianist will give a

PIANO RECITAL

ON MONDAY AFTERNOON, JANUARY 11, at 3 o'clock

The price of tickets will be $1.50, $1.00, and 50c, for reserved seats. They will be on sale at the Hall on and after January first

The Mason & Hamlin Piano used

The SECOND of the series of THREE SONATA RECITALS by

Mr. and Mrs. DAVID MANNES

will be given on

FRIDAY EVENING, JANUARY TWENTY-NINTH

Tickets for the remaining dates are now on sale

JOSEF LHÉVINNE

The Great Russian Pianist will give a

PIANOFORTE RECITAL

ON MONDAY AFTERNOON, DECEMBER 28, at 3 o'clock

Tickets for reserved seats ($1.50, $1.00, 75c.) will go on sale next Monday morning, December 14th (Telephone, Oxford 1330)

The Steinway Piano Used

JACOB SLEEPER HALL 688 BOYLSTON STREET
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SECOND CONCERT by the

Hoffmann Quartet

J. HOFFMANN, First Violin — K. RISSLAND, Viola
A. BAK, Second Violin — C. BARTH, Violoncello
(Seventh Season, 1908-1909)

Monday Evening, DECEMBER 14, at 8.15

PROGRAMME

1. Quartet in F minor, Op. 95 . . . . . Beethoven
2. Tema con variazioni, Op. 32 . . . . . A. Foote
3. Piano Quintet, Op. 81 . . . . . Dvorak

Assisting Artist, Mr. RICHARD PLATT

The Mason & Hamlin Pianoforte

Tickets $1.50, $1.00 and 50 cents (balcony unreserved) on sale at
688 Boylston Street, Treasurer's Office

Potter Hall, Monday Evening, December 21 at 8.15 o'clock

SECOND CONCERT

of Chamber Music for Wind Instruments by

THE LONGY CLUB

PROGRAMME

H. Woollett . . . Suite for 2 Flutes, Clarinet, Horn and Piano (First time)

Bach . . . . Aria from "Mathew's Passion" for Soprano, with flute obligato (M. André Maquarre) and two English Horns accompaniment

J. Huré . . . . Pastorale for three Flutes, Oboe, English Horn, two Clarinets, Horn, two Bassoons, and Piano

J. Wolff . . . . (*a*) Two Songs from "Tannhauser"—Sjogren
Corner . . . . (*b*) An Old Sacred Lullaby (1649)

J. Mouquet . . . Symphoniette (Op. 12) for two Flutes, two Oboes, two Clarinets, two Horns, two Bassoons (First time)

ASSISTING ARTISTS

Mme. MARIE SUNDELIUS (Soprano) — Mr. P. FOX, (Flute)

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The Hess - Schroeder Quartet

PROF. WILLY HESS, First Violin
J. VON THEODOROWICZ, Second Violin
EMILE FERIR, Viola
ALWIN SCHROEDER, Violoncello

DATES OF REMAINING CONCERTS

December 22, 1908 — March 2, 1909
January 19, 1909 — March 23, 1909

On TUESDAY EVENINGS, at 8.15 o'clock

At CHICKERING HALL

Programme of the SECOND CONCERT, TUESDAY EVENING, DECEMBER 22, at 8.15 o'clock

J. BRAHMS . . . Quartet in A minor, Op. 51, No. 2

MAX SCHILLINGS
Andante and Scherzo from Quartet in E minor
(First time)

PAUL JUON
Trio Caprice for Violin, Violoncello, and Pianoforte, Op. 39
(Frist time)

Assisting Artist

Mr. ERNEST SCHELLING

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Mr. EMIL MOLLENHAUER, Conductor
Mr. H. G. TUCKER, Organist

CHRISTMAS ORATORIO

SUNDAY, DECEMBER 20, 1908, 7.30 P.M.

THE MESSIAH

Soprano, Mrs. CAROLINE MIHR-HARDY
Alto, Miss ADELAIDE GRIGGS
Tenor, Mr. GLENN HALL
Bass, Mr. FRANK CROXTON

MONDAY, DECEMBER 21, 1908, 7.30 P.M.

THE MESSIAH

Soprano, Mrs. GRACE BONNER WILLIAMS
Alto, Miss PEARL BENEDICT
Tenor, Mr. GLENN HALL
Bass, Mr. FREDERIC MARTIN

GRAND ORGAN, CHORUS 400, AND ORCHESTRA

The sale of single tickets for the MESSIAH concerts, $1.00, $1.50, and $2.00, will open Monday, December 14, at 8.30 A.M., at Symphony Hall (telephone, Back Bay 1492) and also at Schirmer's Music Store, 26 West Street (telephone Oxford, 783).

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Secretary.

369 HARVARD STREET, CAMBRIDGE
(Telephone 1004)
December 10, 1908

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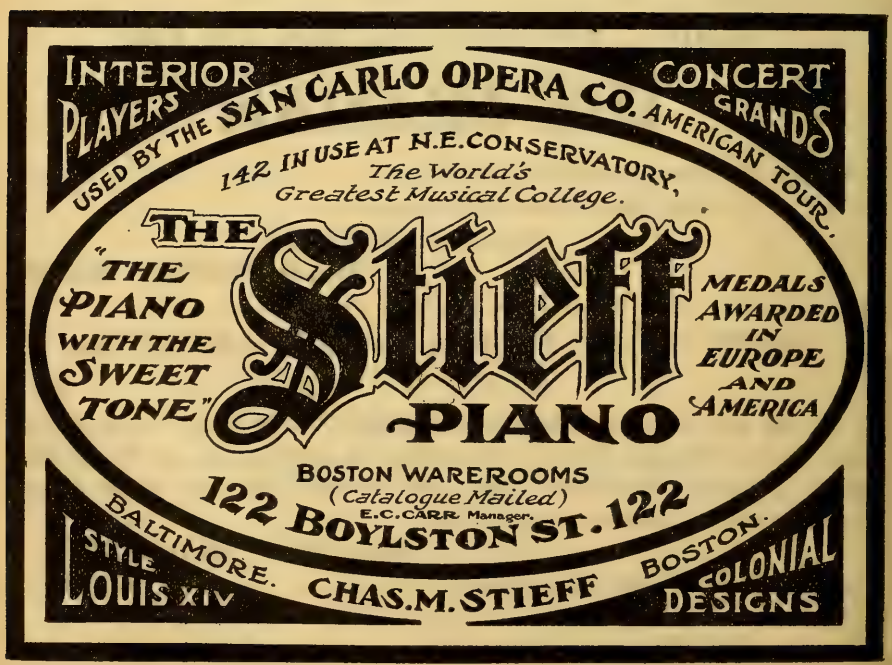
CONCERT PROGRAM OF

CHRISTMAS MUSIC

Monday Evening, December 28, at 8.15

The program given at the Christmas Concert last year will be repeated by general request

---



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JULIUS ROENTGEN, *Second Violin* — WILLEM WILLEKE, *Violoncello*

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FENWAY COURT

FIVE CONCERTS

TUESDAY EVENINGS

at 8.15 o'clock

November 10	1908
December 8	1908
January 5	1909
February 16	1909
March 16	1909

ASSISTING ARTISTS:

Miss KATHARINE GOODSON — **Mr. OSSIP GABRILOWITSCH**
Mr. ERNEST CONSOLO — **Mr. COURTLANDT PALMER**
Mr. ARTHUR FOOTE

The programme of the third concert and the name of the assisting artist will be announced in next week's issue of this book.

Admission tickets, at $1.00, entitling to a seat, for sale at

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26 and 28 WEST STREET

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Sunday Chamber Concerts

AT CHICKERING HALL

SUNDAY AFTERNOONS, January 10, 17, 24, 31
February 7, 14, 1909, at 3.30 o'clock

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The Hess-Schroeder Quartet
The Longy Club
The Czerwonky Quartet

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Mr. T. Adamowski, Mr. J. Adamowski, Mr. Richard Czerwonky, Mr. Arnold Dolmetsch, Mr. Cecil Fanning, Mlle. Gauthier, Prof. Willy Hess, Mr. G. Longy, Mr. George Proctor, Mme. Szumowski, Mr. Alwin Schroeder, Miss Mary Sherwood, Mr. H. G. Tucker, and others.

Tickets for the course, $2.50 and $4.00
Subscription list now open at Chickering Hall, closing December 28
Public season ticket sale December 29

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MAX FIEDLER, Conductor

IN AID OF ITS

PENSION FUND

Programme

I. LISZT . . . . . Les Préludes

II. WAGNER . . . . Good Friday Spell ("Parsifal")

III. WAGNER . Siegfried's Rhine Journey ("Dusk of the Gods")

IV. TSCHAIKOWSKY . . . . . "Nutcracker" Suite

V. TSCHAIKOWSKY . Theme and Variations from Suite No. 3, Op. 55

VI. TSCHAIKOWSKY . . . . . Overture, "1812"

Seats now selling at box office, Symphony Hall. $2, $1.50, $1.

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To-morrow, Saturday Afternoon, December 12, 1908,
at 2.30

MME. CÉCILE CHAMINADE

COMPOSER AND PIANIST

Assisted by Mlle. YVONNE DE ST. ANDRE, Mezzo-Soprano, and
Mr. ERNEST GROOM, Baritone

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SYMPHONY HALL,
This (Friday) Evening, December 11, at 8.15

And an Extra Matinee, MONDAY AFTERNOON, Dec. 14, at 2.30

ISADORA DUNCAN In Classic Dances

Assisted by an orchestra of 65, Gustav Strube, Conductor

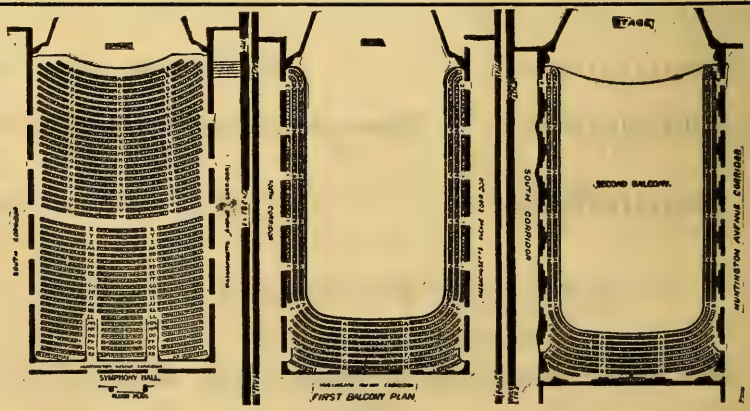
December 11—IPHIGENIE EN AULIDE, GLUCK.
December 14—Three movements from Beethoven's Symphony No. 7 and Waltzes, Preludes and Mazurkas of Chopin.

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The first will take place at the

FENWAY COURT, on Wednesday, December 16, 1908, at 8.15 P.M.

The second at

CHICKERING HALL, on Wednesday, January 20, 1909, at 8.15 P.M.

PROGRAMME OF THE FIRST CONCERT

SONATE in A minor, Op. 19, Violin and Piano . . . Rubinstein
SONG CYCLE, "To the Distant Beloved," Op. 98 . . Beethoven
VIOLIN SOLOS:
(*a*) Romanze in A minor, Op. 42 . . . . . Bruch
(*b*) Two Hungarian Dances, D minor and G minor . Brahms–Joachim
SONGS:
(*a*) "We Wandered," Op. 96/2 . . . . . Brahms
(*b*) "Secrecy" . . . . . H. Wolf
(*c*) "Mountain Night," Op. 24/1 . . . . W. Berger
TRIO in B-flat, Op. 97 . . . . . Beethoven

ASSISTING ARTISTS

PROF. W. HESS, Violin MR. H. WARNKE, 'Cello
MR. E. BLUM, Tenor

Subscription Tickets for the two concerts, $2.50 each.
Single Tickets, with reserved seat, $1.50 and $1.00, at The Boston Music Company, (G. Schirmer) 26 and 28 West Street and at Chickering Hall.

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(Signed) OSSIP GABRILOWITSCH.

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SEASON
1908–1909

PROGRAMME

9



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Program

PART I.

MOZART . . . . . Rondo, A minor

BEETHOVEN . . . . . Sonata, E minor, Op. 90

I. Allegro Appassionato.
II. Allegretto grazioso.

PART II.

SCHUMANN . . . . . Phantasie, Op. 17, C minor

I. Confantasia e passione.
II. Moderato energico.
III. Lento.

PART III.

CHOPIN . . . . . Impromptu, A-flat major
Nocturne, G major
Etude, F major
Mazurka, B minor
Scherzo, B minor

PART IV.

GLUCK-BRAHMS . . . . . Gavotte, A major

HENSELT . . . . "If I were a bird," Etude (by request)

GABRILOWITSCH . . Melodie, E minor, Op. 8 (new)

LISZT . . . . . "Venezia e Napoli," Tarantella

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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Ninth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, DECEMBER 18
AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 19
AT 8.00 O'CLOCK

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Tischer-Zeitz, H. Goldstein, S.	Kuntz, A. Kurth, R.	Marble, E. Goldstein, H.	

VIOLAS.

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FRIDAY AFTERNOON, DECEMBER 18, at 2.30 o'clock.

SATURDAY EVENING, DECEMBER 19, at 8 o'clock.

PROGRAMME.

Haydn . . . . Symphony in B-flat major (B. & H. No. 12)

I. Largo: Allegro vivace.
II. Adagio.
III. Menuetto: Allegro: Trio.
IV. Finale: Presto.

Rubinstein . . . Fifth Concerto (E-flat major) for Pianoforte with Orchestral Accompaniment, Op. 94

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I. Allegro moderato.
II. Andante.
III. Allegro.

Wagner . . . "Waldweben" ("Life and Stir of the Forest") from "Siegfried," Act II.

Wagner . . . . . Overture to "The Flying Dutchman"

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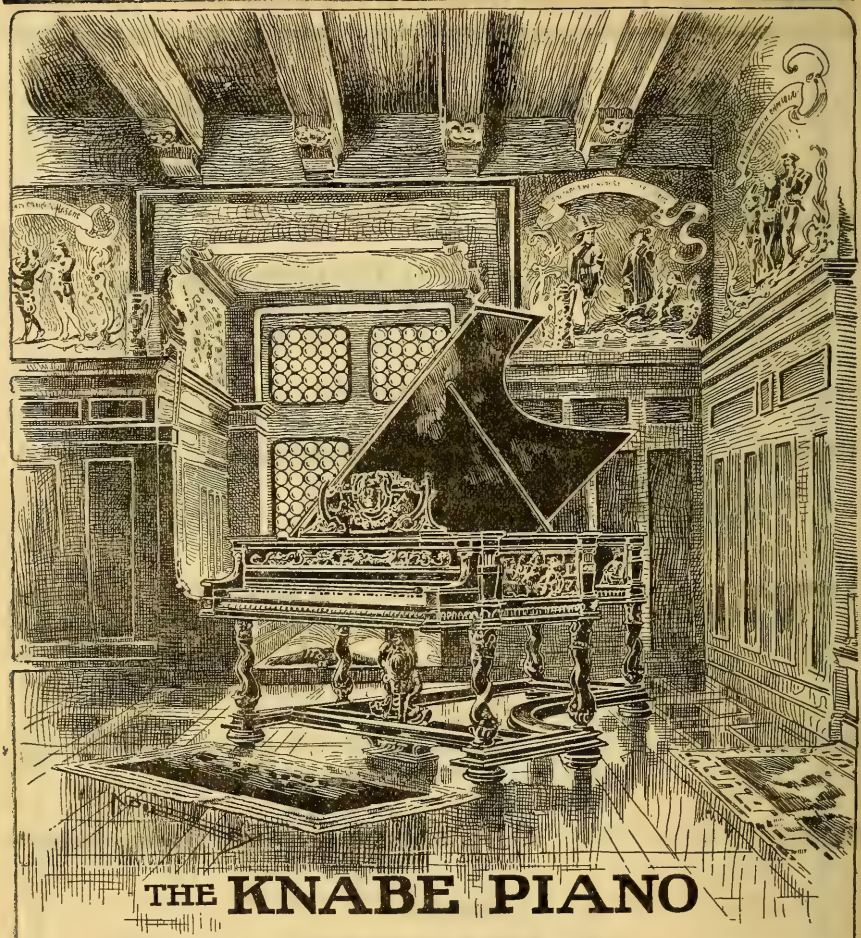
There will be an intermission of ten minutes after the concerto.

Special Notice. Because of Christmas the next public rehearsal will be on Thursday afternoon, December 24.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

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SYMPHONY IN B-FLAT MAJOR (B. & H. No. 12) . . . JOSEPH HAYDN

This symphony is No. 9 in the catalogue of the London Philharmonic Society; No. 12 in the edition of Breitkopf & Härtel; No. 6 in the edition of Peters.

It is the ninth of the symphonies composed by Haydn for Salomon in London. In Germany it is sometimes called the "Flute Symphony." The date of composition has been given as 1793 and also as 1795.

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. The first movement begins with a short introduction, Largo, B-flat major, 4-4. This introduction opens with a long-held, swelled and diminished B-flat in the full orchestra. The first figure that follows in the first violins is the thematic basis for the development of the introduction. An ascending arpeggio for flute leads to the main body of the movement, Allegro vivace, B-flat major, 2-2. The opening is fortissimo with a lively theme for first violins, while the rest of the orchestra has staccato chords. The full announcement of the theme is followed by a subsidiary period for full orchestra. This period is based on figures from the first theme, and also on a new subsidiary theme. There is an ending in F major, and after a fortissimo A for strings and wood-wind the strings give out the first phrase of the second chief motive, D minor. There is a fortissimo D for the whole orchestra, and the second phrase of the second motive follows, G minor, ending in F major. There is another subsidiary period, and the first part of the movement is repeated. The free fantasia begins in C minor, and it is rather long. After imitation-work the first motive is given in C major to the flute with violin accompaniment. The third part of the movement is in orthodox relation to the first. There is a short coda.

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II. Adagio, F major, 3-4. The second flute is silent, and the trumpets and kettledrums are muted. This movement is the development of one motive. The development is interspersed with subsidiary passages. The theme, each time it recurs, has an accompaniment of more elaborate figuration and fuller instrumentation.

III. Menuetto, Allegro, B-flat major, 3-4. The minuet is in regular form, with the trio in the tonic.

IV. Finale, Presto, B-flat, major, 2-4. The finale is a rondo on a contra-dance theme with some subsidiaries.

The last performance of this symphony in Boston, at a concert of the Boston Symphony Orchestra, was on February 23, 1895, Mr. Emil Paur, conductor.

***

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland, —an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterházy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for

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one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen, he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs

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of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In his last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord," Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the critics preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795.

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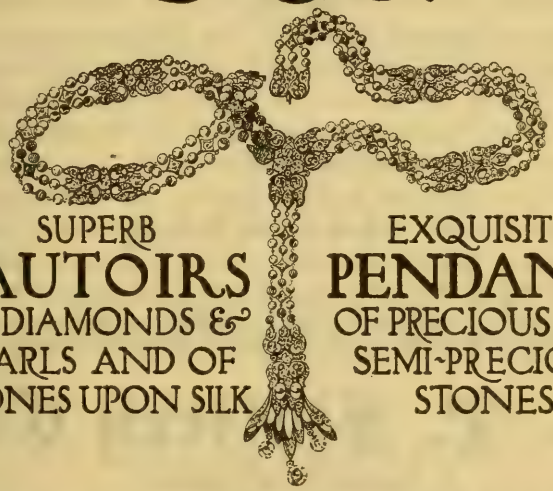
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Mr. Josef Lhevinne was born at Moscow on December 3, 1874. His first pianoforte lessons were from his father, who was first cornetist of the Imperial Orchestra of that city. Mr. Lhevinne afterward studied with Chrysander, a Swiss, and played in public when he was eight years old. At the age of eleven he entered the Moscow Conservatory of Music, where he studied the pianoforte with Mr. Wassily Safonoff, now the conductor of the Philharmonic Society of New York, and was graduated in 1892 with the highest honors. He spent the three following summers with Mr. Safonoff in the Caucasus, and in 1895 won the Rubinstein prize, which is awarded every five years. From 1902 to 1906 he taught at the Moscow Conservatory of Music, but he has played

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in the leading European cities His first visit to the United States was in the season of 1905–06 and he made his first appearance at a concert of the Russian Symphony Orchestra in New York, January 28, 1906, when he played Rubinstein's fifth concerto, an etude by Chopin, and Scriabine's nocturne for left hand alone.

Mr. Lhevinne played for the first time in Boston in a recital at Steinert Hall, November 10, 1906. He gave another recital in the same hall on November 28, 1906.

FIFTH CONCERTO (E-FLAT MAJOR) FOR THE PIANOFORTE, WITH ORCHESTRAL ACCOMPANIMENT, OP. 94 . . . ANTON RUBINSTEIN

(Born at Wechwotinez, near Jassy, Russia, November 28,* 1829; died November 20, 1894, at Peterhof.)

This concerto was probably composed in 1874 soon after Rubinstein returned to Russia after his visit to the United States.

It was played by Mme. Madeline Schiller at a concert given by Theodore Thomas' orchestra in Boston Music Hall January 26, 1876.

The programme of this concert may be even now of interest:—

SYMPHONY (NEW) . . . . . *J. K. Paine*
CONCERTO NO. 5, E-FLAT MAJOR (NEW) . . . . . *Rubinstein*
DUET FROM 2ND ACT "PHANTOM SHIP" . . . . . *Wagner*
(Miss Emma C. Thursby and Mr. Franz Remmertz.)
SYMPHONY NO. 2, OP. 36 . . . . . *Beethoven*

This concerto was played in New York by Mr. Eugen d'Albert at a concert

* "All music dictionaries and biographical notices give Rubinstein's birth erroneously, and this is more or less the fault of the master himself, who for years past has been keeping his birthdays on the thirtieth (eighteenth) of November, instead of on the twenty-eighth (sixteenth), as the register in the village of Wechwotinez has it, and giving invariably, till some months ago, when he himself first discovered his error, the year 1830 instead of the year 1829, as that of his birth."—"*Anton Rubinstein*," *by Alexander McArthur* (*Edinburgh*, 1889.)



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given with the late Pablo de Sarasate in the Metropolitan Opera House, December 5, 1889. Mr. Lhevinne took the Rubinstein prize with this work in 1895 over thirty competitors at Berlin. He played it in New York with the Russian Symphony Orchestra on January 28, 1906, and since then he has played it in New York—at concerts of the Philharmonic Society of New York, April 5 and 6, 1907,—and in other cities.

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, strings, and solo pianoforte. It is dedicated to "Ch. Val. Alkan, aîné."*

I. Allegro moderato, E-flat major, 3-4. The leading motive of the movement, a flowing figure, is announced by the orchestra. The pianoforte enters with a decorative passage, and after a cadenza and a restatement of the leading motive the pianoforte has its own theme. The second chief motive, B-flat major, is also first given to the orchestra. The movement is built chiefly with this thematic material. Toward the end a long cadenza leads to a coda, presto, for the pianoforte, supported by orchestral chords.

II. Andante, C minor, 4-8. The structure of this movement is simple. The orchestra begins with passages which furnish the chief thematic material. They introduce an expressive melody for the pianoforte. This melody is reproduced in E-flat major and developed. A change of tonality brings in an episode which ends in a climax, and, after a short recitative, the first orchestral theme is reintroduced. The pianoforte at the close remembers its solo melody.

III. Allegro, E-flat, 6-8. The chief and lively motive is at once

* Charles Henri Valentin Alkan, the elder (whose real name was Morhange), was born at Paris, November 30, 1813; he died at Paris, March 29, 1888. At six years of age he entered the Paris Conservatory of Music, and at the age of ten, a pupil of Zimmermann, he took the first prize for piano playing. In 1831, competing for the Prix de Rome, he received honorable mention. He spent his life in teaching, in composition, and in playing at the Conservatory orchestral concerts and elsewhere. His Études are known to all pianists, and in recent years leading virtuosos have revived singular and often effective pieces by him which are of a programme and imaginative nature.

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ENTR'ACTE.

RUBINSTEIN'S HAND.

(From *The Musician*, London, November 17, 1897.)

When Rubinstein died, almost the first thought of his friends was to obtain casts of his face and hands. That no time might be lost, the celebrated Russian physician, Professor K. Rauchfuss, an intimate friend of Rubinstein's, went in person to fetch the sculptor Botta, and the casts were struck only a few hours after the death of the great artist. They proved very successful, and a few months later a number of copies



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were reproduced in a substance consisting of a mixture of plaster of Paris, stearine, and wax, which gave the effect of pale yellow ivory.

A professor at the St. Petersburg Conservatoire—the celebrated violinist Auer—sent one of these casts to a musical friend in Berlin. This gentleman, Mr. Eugen Zabel,* afterwards wrote an article, "In Memory of Rubinstein," in the Berlin *National Zeitung*, in which he gives expression to the thoughts suggested by the sight of this cast. He finds in the form of Rubinstein's hand a refutation of all the theories of palmistry.

"Rubinstein's hand!" exclaims Zabel; "how often have we marvelled at it when it has poured out upon the keys a torrent of feeling and fancy, flowing straight from their well-spring—the heart and the brain of the artist; or when these fingers have expressed the most delicate phases of the emotional life! And yet his fingers seem made for anything rather than piano playing, and are far more suited for grasping and holding heavy objects than for artistic employment."

Then Mr. Zabel indulges in some chiromantic speculations. "The character of each individual," he continues, "is reflected in his hands in spite of all the modifications which result from his occupation or profession. This applies especially to the artist, whose fingers give refinement and life to the material in which he works." Palmistry distinguishes four types of hands: the *elementary*, the *mobile*, the *sensitive*, and, lastly, the musical or *harmonious*. The first, according to the art historian, Moriz Carriere, is the hand of the masses. It is coarse and fleshy. The palm is large, the fingers short and thick. It generally goes with a poorly-developed skull and represents the stolidity and obstinacy of the people. "The mind which guides this hand thinks

* Zabel wrote "Anton Rubinstein: Ein Künstlerleben" (Leipsic, 1892), an unsatisfactory biography in all respects.—Ed.

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slowly and with difficulty, is devoid of any great capacity for tenderness of feeling, but is temperate and active." The *mobile* hand possesses strong bones and muscles; this type is ascribed in particular to the Romans. The *sensitive* hand is most frequently found in women, in people of sanguine temperament, and in artists. Finally, according to the same authority, "the ideal hand can only be found in a man of fine mind, who has both feeling and will, intellect and imagination; a well-balanced nature, developed according to the principles of art." In such a hand, the palm will be long rather than wide, and traced with simple and broad lines. The fingers long, slight, and tapering at the ends; the thumb of medium size.*

It is impossible to refer Rubinstein's hand to any one of these four classes. "Here, in the first place," says Zabel, "we have no indication of a fine harmony of soul. The hand is formed of unusually strong bones, is full and fleshy, and so wide as to be almost square. . . . The first impression it offers is certainly not that of highly-developed emotional tendencies, but of physical strength. The general form of this hand reminds me rather of the paw of a wild beast, ennobled in man, but still retaining its original characteristics and adapted for seizing and hugging its prey. Its most remarkable features are its power and the great length of the little finger. Rubinstein used to say that with

* Moriz Carriere's authorities on palmistry appear to be d'Arpentigny and Carus. D'Arpentigny distinguishes seven types of hands: the Elementary, or large-palmed; the Necessary, or spatulate; the Artistic, or conical; the Useful, or squared; the Philosophical, or knotted, the Physic, or pointed, and the Mixed hands.

D'Arpentigny, speaking of Liszt's hands, says:—

"They are very large [*i.e.*, finish in execution]; his fingers are very prominently jointed [*i.e.*, precision]; his external phalanges present a highly developed spatulation,—here we have the *power* by which he takes by storm the approbation of all who hear him. . . . His fingers fly over the keyboard, and one thinks involuntarily of the tramp of an army. . . . Or, again, it seems as if a tempest howled across the desert whilst his fingers thrash the ivory keys like a downpour of living hail. We realise then that he has not overrated his powers of entrancing us, for his fingers have the power of a whole orchestra; but, ardent and impetuous as he is, he never loses his self-possession, for his hand is not only that of an instrumentalist, it is the hand of a mathematician, of a mechanician, and, by a natural development, that of a metaphysician, *i.e.*, of a man whose genius is more prearranged than spontaneous in its exhibition, or a man more clever than passionate, and with more intelligence than soul."

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a single pressure of this finger on the keys he could break the piano as with a hammer."

The upper side of Rubinstein's hand corresponded in some respects with the description of the *mobile* hand. The palm was full of prominences and depressions, and the lines traced as clearly as if they had been made with some pointed instrument; while, as though in mockery of Fate, the line of life is so strong that Rubinstein ought to have had at least another twenty years.

In face of all this, asks Mr. Zabel, how much reliance can be placed upon the quasi-scientific theories of the professors of palmistry?

In the course of this article Mr. Zabel makes one very curious mistake. "It is a characteristic detail," he says, "that Rubinstein, when ordering a cast of his hand to be taken, did not hold it straight, but kept it in a bent position, as he would have placed it on the keys when playing." The writer does not seem to be aware that Rubinstein did not order this cast, which was only taken some hours after his death; but, in view of this characteristic pose, one cannot help speculating as to whether the hand, after death, spontaneously assumed the position which was habitual during life.*

* Here is the opinion of a medical man who is also an excellent pianist, and it appears to be very conclusive. He says: "The probability is that the casts were taken a few hours after death, before rigor set in, when the hand, if turned over, would fall more or less placidly into the piano-playing position. There would be nothing extraordinary in this."

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THE SYMPHONY BEFORE HAYDN.

(Extract from Michel Brenet's "Haydn," Englished and reprinted in the *New Music Review* (New York), November, 1908.)

Even during Haydn's lifetime the question was asked as to what had been his models. "I have found the father of Haydn's style," cried Mysliweczek at a performance of a symphony by Giovanni Battisto Sammartini. This declaration, when reported to Haydn, irritated him, and he was heard to speak of the Milanese musician, thus designated as his prototype, as a "scribbler." He acknowledged only the guiding influence of the sonatas of Carl Philipp Emanuel Bach; but modern historians who, with reason, regard this single acknowledgment as insufficient, have succeeded, by going through the mass of forgotten contemporaneous works, in bringing out other names. A whole little army of artists take their places in the picture of the origin of the larger instrumental forms, in which Haydn plays no longer the miraculous rôle of inventor which has long been assigned to him. Allowing for the difference of a few years, an attempt has been made to put forward Gossec as his predecessor.* There was little hesitation in admitting that the symphony, the form of pure music *par excellence*, was the result of a sudden act of genius almost fallen from heaven like an aërolite. No more in the field of composition than in that of the other arts and sciences has such a power been possessed by a single man. Haydn's glory will not be diminished because it has been investigated, and because, some day, the foundations will be discovered upon which he built everlasting monuments.

The suite, as the masters of the seventeenth century cultivated it, was a succession of pieces established almost irrevocably in the same

* Twenty-five years ago we adopted this opinion, which the state of historical research did not yet, at that period, permit of correcting.

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order—an overture and several dance tunes—and bound together by the persistence of one chosen key and sometimes by the recurrence of the same theme differently rhythmed and modified. Finally it came about, though neither a date nor a name can be established as the time and the agency of this innovation, that the overture, detached from the suite, was made to constitute an independent work, itself divided into three movements. Mr. Sandberger has found in a catalogue of the year 1748 the title of a book of separate overtures by Schiefferdecker, and in Breitkopf's catalogue of 1765 the announcement of more than a hundred such works, "French overtures" or "intradas" by Fasch, Förster, Graun, Hasse, Hertwig, Pfeiffer, Telemann, and other North and South Germans. Most of these pieces date from a time considerably earlier than that of the catalogue, for as early as 1740 "connoisseurs," according to Scheibe, were criticising the overture and finding it old-fashioned and out of date. This criticism, it may be supposed, was directed to the middle part of the composition, which was treated as a fugato; and its scholastic style was already beginning to weary the public. Some of the younger musicians were, however, turning toward the light and attractive allegros of the Italian overture. The first half of the eighteenth century saw the increase in unexpected proportions of the number of instrumental musical compositions and an increasing confusion of the terms by which they were designated. The "divertissements," "cassations," "quadri," "serenades," "nocturnes," had no established rules as to their plan and the number of their movements, and there was hardly any agreement upon the significance of the terms "chamber sonata" and "church sonata." The forms as well as the terminology remained vague and undetermined.

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of the sonatas of Emanuel Bach's type, in three movements, and of his first symphonies, in three or four movements, was perhaps due to the fixed points of return in their plan, producing the impression of repose and of order.

The constitution of the modern orchestra is so closely related to the organization of the symphonic form that it cannot be distinguished which of the two great historic facts was the cause and which the effect of the other. In the same way, among the great number of masters who were at work on the problem, it is as yet impossible to range in correct succession the names of those whose initiative was decisive.

If not the absolute priority, at least a priority over Haydn, is generally conceded to the founder of the Mannheim school, Johann Stamitz. Born at Deutschbrod, in Bohemia, on June 19, 1717, he came to the knowledge of Prince Carl Theodor in Frankfort in 1742, and was engaged by him, who the next year became the Elector Palatine. Stamitz lived at Mannheim from 1745 till 1757 or 1758, the year of his death. Burney, who passed through this city fifteen years later, found the memory of him still very much alive and did not hesitate to attribute to him positively the invention of the symphony, saying that, "stimulated by the productions of Jommelli," he had "for the first time extended the limits of the ordinary opera overture which, up to that time, had been used only in the theatre." Without taking exactly literally the words of the English traveller, it is apparent that in 1772, while the fame of Haydn was already firmly established, Stamitz was generally recognized as his predecessor. He had been, indeed, one of the first to cultivate the symphony and to disseminate it. His journey to Paris in 1754 furnishes exact data concerning this. During the stay of about a year which he made among the Parisians, he appeared

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at the private concerts of the financier La Pouplinière and in the performances of the Concert Spirituel and the Concert Italien as a player upon the violin and the viola d' amore and as a composer. At the Concert Spirituel he gave, on September 8, 1754, a "new symphony with French horns and oboes"; on March 26, 1755, a "symphony with clarinets and French horns"; a few months later he had engraved and put on sale in Paris his celebrated book of "Six Sonatas à trois parties concertantes, qui sont faites pour exécuter ou à trois, ou avec toute l'orchestre," which is called to-day by the abridged title of "Trios d'orchestre," and is regarded as one of the earliest monuments of symphonic art. By the omission of the figured bass and by the division and plan of the movements, it belongs, in fact, to the modern style of instrumental music.

Before the arrival of Stamitz, the Parisian public was already accustomed to listen in concerts to orchestral pieces entitled "symphonies," which are not all known to us, and which were derived either from the type of the "overture," divided into three movements, or from the type of the "sonata." The programmes of the Concert Spirituel since 1750 had announced "symphonies" by Plessis, Desormeaux, J. B. Chrétien, Pla, Filippo Palma,—that played on August 15 "with French horns." In 1752 a sonata of Mondonville had been given "as a grand concert." In the course of the same year the music dealers had adver-

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tised two sets of "six symphonies for three violins and a bass," one by Labbé the younger, the other by Caraffe the younger; a collection of "Six Symphonies by different authors," published by the hornist Ebert; a book of "Six Symphonies" by Moyreau. Some of these works, as the symphonies of Papavoine, published in 1752, remained dependent upon ancient tradition in the employment of the figured bass. Others, however, were freeing themselves from it. At the same time as Stamitz, another musician, who, like him, had come from Germany, Giuseppe Touchmoulin, "first violin of the Elector of Saxony," had a "symphony with French horns" played at the Concert Spirituel (August 15, 1754). Beginning with the month of August, 1755, the publisher Venier began to issue his collections of symphonies "by various authors," gradually extended to the number of fourteen; while his rivals hastened to put on sale other works of the same sort, in considerable numbers.

These facts, which have not hitherto been enough insisted upon, have importance at least as to the wide diffusion of the first symphonies; for this activity of the French publishers called forth a prompt response in Holland and England. It is through the copies engraved or printed in Paris that a large part of the instrumental works of the Mannheim school are known to-day. It was here, in Paris, that a symphony of Haydn's was first engraved.*

And it was by a French edition that Richter's rights were established, for the privilege granted to Dutés to issue in two volumes "Twelve Symphonies by Sieur Richter" is dated February 22, 1744, and thus precedes by eleven years the appearance of Stamitz's trios for orchestra.

* In 1764 the publisher Venier advertised in the *Avant-Courier* (March 26), under the title of "Symphony," a quartet of Haydn's in the fourteenth volume of his "Symphonies by Various Authors," announced under the title of "Unknown names that are good to know." This volume contained six compositions by "Van Malder, Heyden, Bach, Pfeiffer, Hehetky, Frantzl." It is therefore, incorrect to say that the first symphony of Haydn's to be known in France was introduced there by Sieber or by Fonteski.

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Franz Xavier Richter, born December 1, 1709, at Höllischau, in Moravia, occupied from 1740 the post of vice Kapellmeister in the service of the Prince Abbot of Kempten, in Swabia. Thence he went, about 1748, to Mannheim, and in 1769 to Strasburg. The symphonies by him, which were published in Paris in 1744, thus antedated his arrival at Mannheim; the traces of stiffness which Dr. Hugo Riemann finds in them are explained by their relatively early date, compared with those of Stamitz and his disciples or immediate rivals at Mannheim, Josef Toeschi, Anton Filtz, Ignaz Holzbauer, Christian Cannabich. All these masters were extremely active. Dr. Riemann has been able to catalogue 45 symphonies and 10 trios for orchestra by Johann Stamitz, 62 symphonies by Richter, 39 by Filtz, 65 by Holzbauer, 62 by J. Toeschi, 91 by Cannabich. At the same period many other musicians were working in the same field with the same zeal. Dr. Wilibald Nagel has counted 118 symphonies by Christian Graupner, who died at Darmstadt in 1760. Johann Friedrich Fasch (1688–1759), who was in the service fo the Prince of Anhalt-Zerbst, Christian Forster (1693–1745), in the service of the Prince Schwarzburg-Rudolstadt, the brothers Graun (Heinrich, 1701–59, and Johann Gottlob, 1698–1771), who lived in Berlin, and Leopold Mozart (1719–87) were all Haydn's elders and predecessors.

The symphony was well enough known in North Germany in 1745 for Scheibe to speak of it with praise in his "Critischer Musicus." He described it as a composition divided into three movements, the first being planned in two sections, the second section forming a modified repetition of the first, with modulations and an intermingling of "unexpected inventions." The introduction of the minuet as a fourth movement of the symphony has been put forward as an innovation coming from the musicians of Mannheim. But Dr. Nagel has found it in 48

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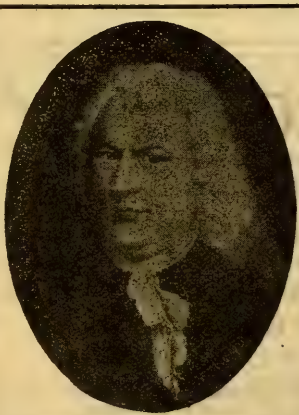
of the 118 symphonies of Graupner, at apparently an early date. Leopold Mozart used it; a double minuet serves as the finale of the first of the six little symphonies of Papavoine.

It would be very difficult to conjecture which of all these compositions came to Haydn's knowledge, either during his residence in Vienna and while he was playing in small orchestras or after he had gone to play, conduct, and compose daily instrumental music at the châteaux of his first patrons, Fürnberg and Morzin. What is in any case probable, however, is that he could not be ignorant of the works of the Viennese composers, Georg Reutter, his old master at St. Stephen's, Georg Matias Monn (1717–50), Matthäus Schlöger (1722–66), Georg Christoph Wagenseil (1715–77), and Josef Starzer (1727–87). Some of the instrumental works of these musicians have recently been published * and contrasted with those of the "Mannheimers." They are interesting especially because of the relation they unquestionably have with Haydn's first inspirations. When, to earn a few pennies, he went, as a poor boy chorister, to help serve in the sculleries of the great lords, he heard works like Reutter's suite entitled "Servizio di Tavolo," that includes, with a noisy opening allegro, a larghetto, a minuet with trio, and a finale; and, when he played the violin in the serenades for

* In the "Denkmäler der Tonkunst in Oesterreich," vol. xv., Part II., 1908, "Symphonies of the Viennese School," published by Karl Horwitz and Karl Riedel, with a preface by Dr. Guido Adler.

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orchestra, he could play or hear the little symphonies by Monn, that in D, dated 1740, the allegro of which, with its double theme, reprise, and sketchy thematic development, contains in some sort the promise of the future symphonic allegro, and which, after this movement, has an "aria," a minuet without trio, and a finale of popular character, quite "Haydnish," if you will. Wagenseil, too, in his symphony of 1746, and in another, not dated, sketches a double theme in his allegro and uses the minuet, in the first as a finale, in the second as the third movement, with a vivacious finale.

What gives these little compositions an unprogressive look is the use of the "cembalo," to which is allotted the figured bass, soon to be dropped as a part of the symphonic orchestra. Yet such is the power of long-established tradition that even after this reform the harpsichord or the pianoforte still slipped into the orchestra as the conductor's instrument. "The harpischord," says Carl Philipp Emanuel Bach in his "Method," "is the instrument best fitted to maintain equality of rhythm among all the instruments. . . . The tone of it is clearly perceptible by all, . . . and if, as is desirable, the first violin is placed beside it, disorder in performance is easily avoided." In London Haydn always conducted his symphonies at the harpsichord, while Salomon "beat time." *

* Other modern instances of the same custom can be mentioned. At a performance of "The Creation," at Vienna in 1808, Kreutzer was at the piano and Salieri conducted. At that of Beethoven's "Mount of Olives," at Vienna in 1815, the same tasks devolved respectively upon Umlauf and Wranitzky.

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HAYDN AND THE FIRST SYMPHONIES.

BY DR. DWELSHAUVERS.

(Published in *Le Guide Musical*, October 11, 1908.)

Haydn is decidedly in fashion. Mr. Tiersot alludes to him in his study of Gluck to dispute Haydn's paternal claim to the symphony and to award it to Sammartini or another. Michel Brenet evokes, as the forerunner of Haydn, the commanding figure of Stamitz, chief of the Mannheim school, and I have in type an article to show that Haydn was one of the *last* symphonists of a certain group of distant imitators of Stamitz, and that he thus composed pasticcios of little values, which are unknown,* until the moment when his genius was fecundated by a pupil directly in the line of Stamitz, the great Mozart,† and he began to produce the works which give him immortality.

If my ideas presented in this manner seem brusque, if they upset previous convictions, I beg that the documentary evidence of my article be examined carefully before my ideas are rejected.

All the writings from which I quote are in French, and they only confirm in that which has to do with the two "manners" of Haydn—

* We can now study them in a very recent publication (Complete Works of Haydn, 1st volume, twelve symphonies, Breitkopf & Härtel).—D.

† He had lived a long time at Mannheim and worked with Cannabich, a pupil of Stamitz.—D.

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his slightly fertile youth and his ripe age fecundated by Mozart—the opinion a long time ago expressed in Germany by Mr. Hugo Riemann, the "discoverer" of the Mannheim School, and by Mr. Sandberger. . . . Hitherto one has attributed to the first symphonies, unknown, that Haydn wrote, beginning in 1759, a worth that they do not in any way possess, while the infinitely more valuable symphonies composed since 1752 by Stamitz and his pupils have been ignored.

***

The exact recognition of this fact shuts off many other questions, the most pointed of which concerns the forerunners of Stamitz.

It is necessary to admit the importance of Sammartini or to search elsewhere.

Giovanni Battista Sammartini, master of Gluck, a Milanese faithful to his city, born in 1704, whose works are often confounded with those of his brother Giuseppe, does not appear to have had creative genius. He was a musician of the second rank and without originality.

However this may be, there are no documents to prove that he was an innovator.

And it would be a fair wager that the symphonic form,—applied to the *sonata a tre* (with clavecin obbligato)—was in Italy before the time of Sammartini. I have shown * that Jean Noël Hamal, a composer of Liège, had brought back from Italy, where he sojourned from 1728 to 1731, the form of the primitive symphony, well defined and of an absolutely fixed scheme, more classical than even the *sonata a tre* of Gluck himself. Now Hamal had sojourned at Rome, where his master was Giuseppe Amadori,† a wholly obscure musician, and

* See the *Fédération Artistique* of March 1 and 8, 1908.—D.
† Not to be confounded with Amadori Tedeschi.—D.

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it does not appear that he stopped at Milan, which was not on his road, for the way from Liège to Rome then passed through the Tyrol and the Brenner Pass.

Everything leads me to think that Sammartini, if he had created music of symphonic form at this epoch,—and this is in no wise proved, for he lived until 1774 and his compositions were not published until a late date in London,—was influenced by the *same source* as Hamal, Pergolesi,* and Stamitz were influenced.

***

From our present knowledge we could hardly be more precise. Documentary evidence that the future may supply may permit a conclusion that is not merely a hypothesis.

If, after we have deprived Haydn of the title "Father of the Symphony," we refuse Stamitz the glory of having invented the symphonic form applied to the *sonata a tre*, Stamitz still has more important titles: that of having developed to a high degree of perfection this trio sonata (the basso continuo not included), of having suppressed this basso continuo, and given to orchestral instruments alone the performance of his compositions, by writing the first *symphonies* in the classic meaning of the term.

* See his trios dated about 1734.—D.



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It was about 1752 that he abandoned the use of the clavecin for accompaniment and wrote a sufficient number of orchestral parts so that he could do without the customary filling in by the cembalo.

Why this absolutely revolutionary step in his epoch?

I believe the nuances introduced by Stamitz for orchestral performance led him to this step.

Before he did this, every one played forte or piano, but it was not the fashion to go from one to the other of these dynamic degrees by a crescendo or a decrescendo.* The nuances were abrupt; they were suited to the organ and the clavecin, neither of which could execute a crescendo or a decrescendo, but played forte or piano according to the stops that were drawn.

Stamitz, who, unlike the majority of preceding composers, was a violinist and not a clavecinist or organist, had taught his orchestra to perform crescendos and decrescendos, and the clavecin as an accompanying instrument could not follow these nuances. Is this not a sufficient reason for his wishing to suppress the clavecin, not dynamically supple, to write a great number of orchestral parts—eight, for example, so as to make the filling-in useless?

* See "Jubiläumsmusikfest Mannheim, 1907, Programmbuch," p. 9.—D.

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Mrs. Lichfield refers to the remarks of the Boston Transcript about her distinguished pupil, Miss

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"Romeo et Juliette"

A new and girlish Juliette came to the operatic stage Tuesday afternoon in Miss Charlotte Grosvenor. Miss Grosvenor has never studied abroad, as has Miss Farrar, Miss Nielson and others of this land. She found her voice here and it has been trained here in Boston by a preceptress herself experienced in operatic endeavor and now skillful in imparting her knowledge and the benefit of her practical experience to others of a younger generation. On the whole Gounod's Margherita would have been an easier task for the debutante than Juliette, for it is a more familiar role, one more easily guided by the unchanging conventions of past interpretations. But she chose Juliette and thereby, vocally at least, was certain to gain a larger success if she were to succeed at all.

Distinctively girlish was Miss Grosvenor's Juliette. This daughter of the house of Capulet was no matured woman, sure of hereself, sure of her charms. She was diffident when introduced to a throng of flattering guests; she was shy and reserved at the first encounter with Romeo, though none the less she showed that he had impressed her and attracted her. In the balcony scene she revealed her love for Romeo gradually and with maidenly caution. In Friar Laurence's cell, again, she approached the fateful union and accepted the impressive benediction with apparently full realization of the tragedy to follow, and not at all as budding and even full blooming Juliettes have been known to do. Likewise in the tomb, her grief, her despair, and her determination to die by Romeo's side were of girlish quality.

In truth, if criticism is to be made, in such degree did Miss Grosvenor's repression of dramatic fire deaden the vocal blaze, but it could not weaken the purity of the tone itself, it could not lure it from the pitch and it could not cloud the almost flawless attack on the coloratura passages which Juliette must travel to be an acceptable Juliette. A singer who can meet the technical requirements, avoid the subtle pitfalls and translate the many difficult pages of Juliette's score with only the slightest lapse or deviation, as Miss Grosvenor did, has won two-thirds of the battle. This much seems certain, that Miss Grosvenor, barring a first few moments of tense nervousness, has in her the power of absolute vocal control and of physical poise. The large and fluttering audience was not disappointed; it was even tremulous with joy when the floral parade at the end of the first act brought to Juliette's feet roses and violets sufficient to stock a conservatory.

I believe that this question of dynamics induced Stamitz to enter the path which was bound to lead to the expansion of our classic art. The clavecin for accompaniment dies: the symphony is born. The *maestro al cembalo* becomes the orchestral conductor, who later will take up the directing bâton.

And a new era opens for music, an era in which Mozart will cause the genius of old Haydn to come to light; will guide the first steps of the young Beethoven.

"WALDWEBEN," FROM "SIEGFRIED," ACT II., SCENE 2.

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" (Life and Stir of the Forest). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy * makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening

* The spelling of the names of certain characters of the "Ring" is of Mr. Shaw's invention.

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to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafnir is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down,

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and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in 'cellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.



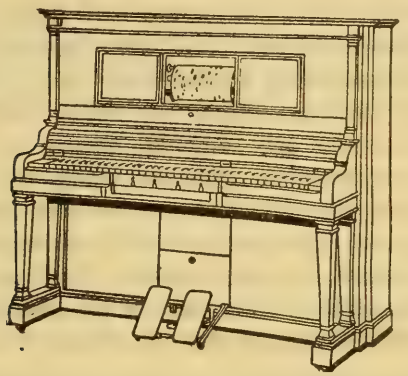
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OVERTURE TO "THE FLYING DUTCHMAN" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad

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of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

***

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera,

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and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der Fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performances in America was in Italian, "Il Vascello Fantasma," at Philadelphia November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

***

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutch-



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man' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent, as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

***

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

***

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts



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he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

***

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was

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published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the translation by Mr. Charles Godfrey Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,—"I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which, since time immemorial, has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail

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forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish-Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood,

* In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay, though he should beat about till the Day of Judgment.—P. H.

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depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she

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cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish play?

***

The writer of an article published in *Ausland* (1841, No. 237) claims that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of a storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech

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was blasphemy. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939–944.)

***

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," written in 1812.

> Bertram had listed many a tale
> Of wonder in his native dale.
> . . . . . .
> Or of that Phantom Ship, whose form
> Shoots like a meteor through the storm;
> When the dark scud comes driving hard,
> And lower'd is every top-sail yard,
> And canvas, wove in earthly looms,
> No more to brave the storm presumes!

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And well the doom'd spectators know
The harbinger of wreck and woe.

In a foot-note Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest; that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were

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In 1803 Dr. John Leyden introduced the Flying Dutchman into his "Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home; or, The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one Vanderdecken, whose sailors begged the privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball wrote a play, "The Flying Dutchman," which was produced at the Adelphi Theatre, London, December 6, 1826. Fitzball in his smug memoirs says that the subject was "a very fresh one. . . . The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The drama caused



a great sensation. During the rehearsals Cooke walked through his part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake." The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. He comes in blue flames out of the sea, and waves a black flag decorated with a skull and cross-bones. There is little of the old legend or of Heine's version in this piece for which George Herbert Bonaparte Rodwell (1800–52) wrote "an original overture" and other music. It has been supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phantom Ship, however, was popular in the London of 1827. There was a Flying Dutchman at Astley's, there was a Flying Dutchman at Islington, and bill-boards showed the Dutchman on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his fate was not fortunate.

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"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed, Mr. George Bernard Shaw, as late as 1897, puts these words into Irving's mouth: "I can create weird, supernatural figures like Vanderdecken (Vanderdecken, now forgotten, was a masterpice), and all sorts of grotesques." The piece itself was considered weak and, to use a phrase of Dr. Johnson, "inspissated gloom." "A fatal blemish was the unveiling of the picture, on the due impressiveness of which much depended, and which proved to be a sort of grotesque daub, greeted with much tittering,—a fatal piece of economy on the part of the worthy manager."

***

Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?



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	(b) VALSE, A-flat major		"
	(c) TARANTELLE		"
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PROGRAM

Chadwick	"Lochinvar." Ballade
Converse	"La Belle Dame Sans Merci." Ballade
Périlhou	Fantasie for Pianoforte
Foote	Persian Song
Hill	Romance. Song and Music
Leoncavallo	Prologue from "Pagliacci"

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CHRISTMAS ORATORIO

SUNDAY, DECEMBER 20, 1908, 7.30 P.M.

THE MESSIAH

Soprano, Mrs. CAROLINE MIHR-HARDY
Alto, Miss ADELAIDE GRIGGS
Tenor, Mr. GLENN HALL
Bass, Mr. FRANK CROXTON

MONDAY, DECEMBER 21, 1908, 7.30 P.M.

THE MESSIAH

Soprano, Mrs. GRACE BONNER WILLIAMS
Alto, Miss PEARL BENEDICT
Tenor, Mr. GLENN HALL
Bass, Mr. FREDERIC MARTIN

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December 10, 1908

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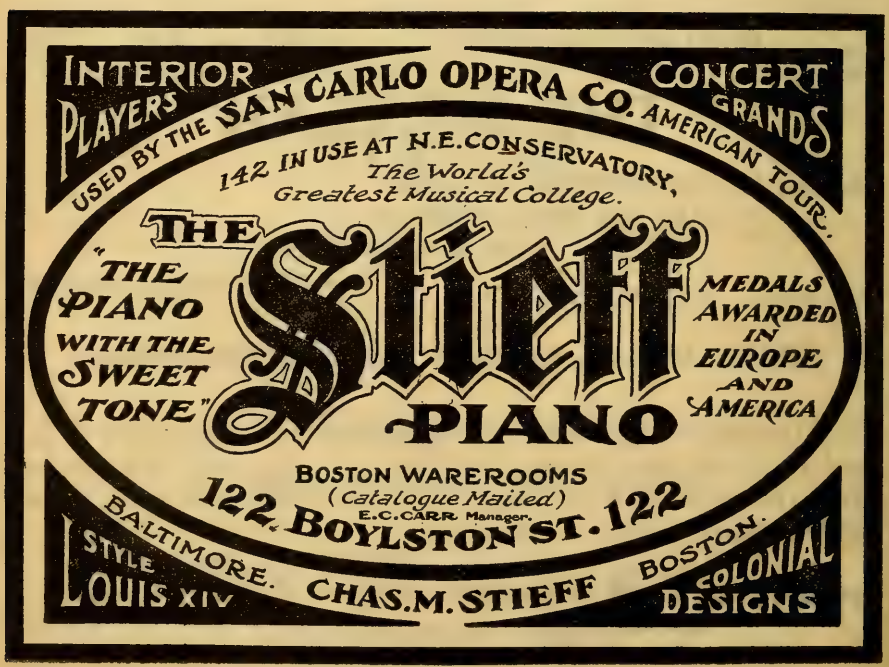
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The program given at the Christmas Concert last year will be repeated by general request

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January 19, 1909 — March 23, 1909

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Programme of the SECOND CONCERT, TUESDAY EVENING, DECEMBER 22, at 8.15 o'clock

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Bach	Aria from "Matthew's Passion" for Soprano, with flute obligato (M. André Maquarre) and two English Horns accompaniment
J. Mouquet . . .	Rapsodie (Op. 26) for English Horn solo, with Flute, Clarinet, Horn, Bassoon, and String Quintet accompaniment

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K. KELLER

Sjögren . .	(*a*) Two Songs from Julius Wolff "Tannhäuser"
Corner . .	(*b*) An Old Sacred Lullaby (1649) (First time
J. Huré	Pastorale for three Flutes, Oboe, English Horn, two Clarinets, Horn, two Bassoons, and Piano

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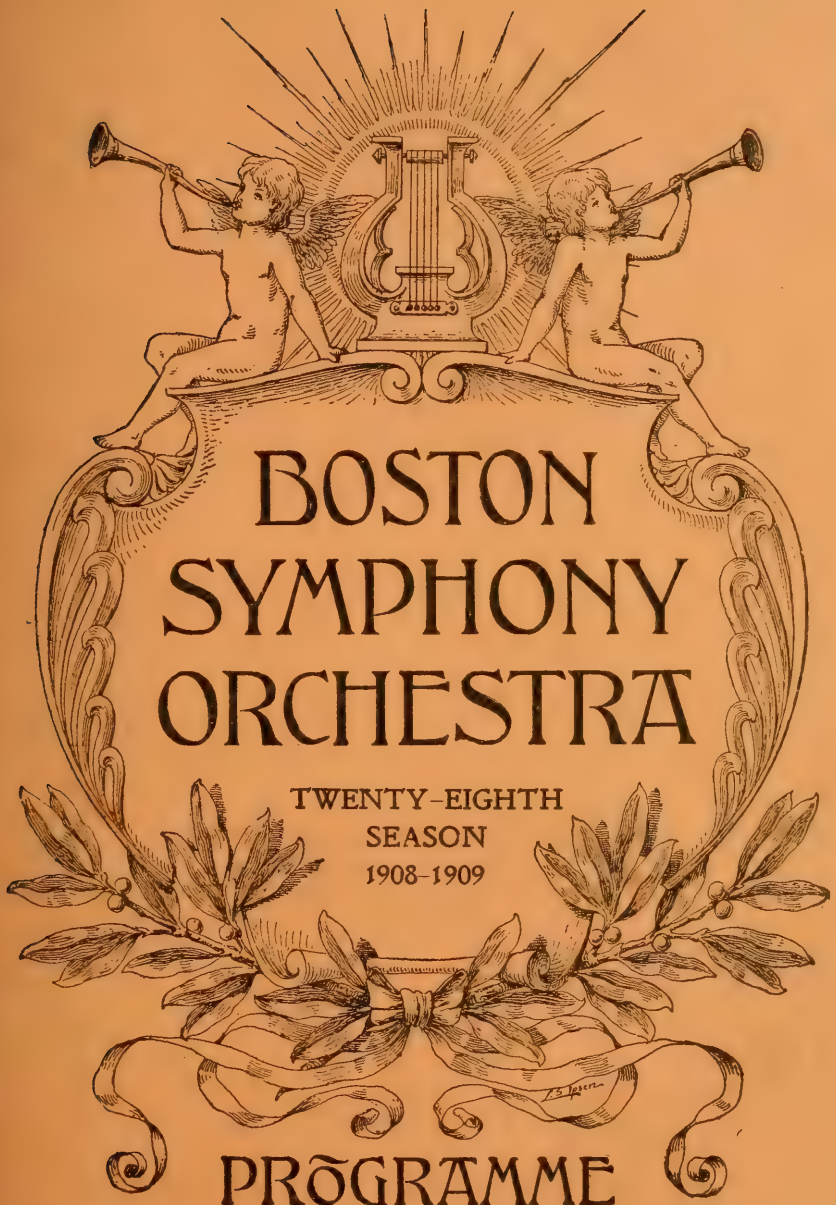
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SEASON
1908–1909

PROGRAMME

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Program

PART I.

MOZART . . . . . Rondo, A minor

BEETHOVEN . . . . . Sonata, E minor, Op. 90

I. Allegro Appassionato.
II. Allegretto grazioso.

PART II.

SCHUMANN . . . . . Phantasie, Op. 17, C minor

I. Confantasia e passione.
II. Moderato energico.
III. Lento.

PART III.

CHOPIN . . . . . Impromptu, A-flat major
Nocturne, G major
Etude, F major
Mazurka, B minor
Scherzo, B minor

PART IV.

GLUCK-BRAHMS . . . . . Gavotte, A major

HENSELT . . . "If I were a bird," Etude (by request)

GABRILOWITSCH . . Melodie, E minor, Op. 8 (new)

LISZT . . . . . "Venezia e Napoli," Tarantella

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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Tenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



THURSDAY AFTERNOON, DECEMBER 24

AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 26

AT 8.00 O'CLOCK

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Roth, O.
Kuntz, D.
Hoffmann, J.
Fiedler, E.
Krafft, W.
Theodorowicz, J.

Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

SECOND VIOLINS.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Werner, H.
Berger, H.
Eichler, J.

Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Marble, E.
Goldstein, H.

VIOLAS.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

VIOLONCELLOS.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

BASSES.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

FLUTES.	OBOES.	CLARINETS.	BASSOONS.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Maquarre, D.	Lenom, C.	Mimart, P.	Mueller, E.
Brooke, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.			

ENGLISH HORN. Mueller, F.

BASS CLARINET. Stumpf, K.

CONTRA-BASSOON. Helleberg, J.

HORNS.	HORNS.	TRUMPETS.	TROMBONES.	TUBA.
Hess, M.	Schmid, K.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
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Wagner . . . . . Prelude to "Parsifal"

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Valse des fleurs.

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Performed for the first time December 22, 1808, in Vienna.

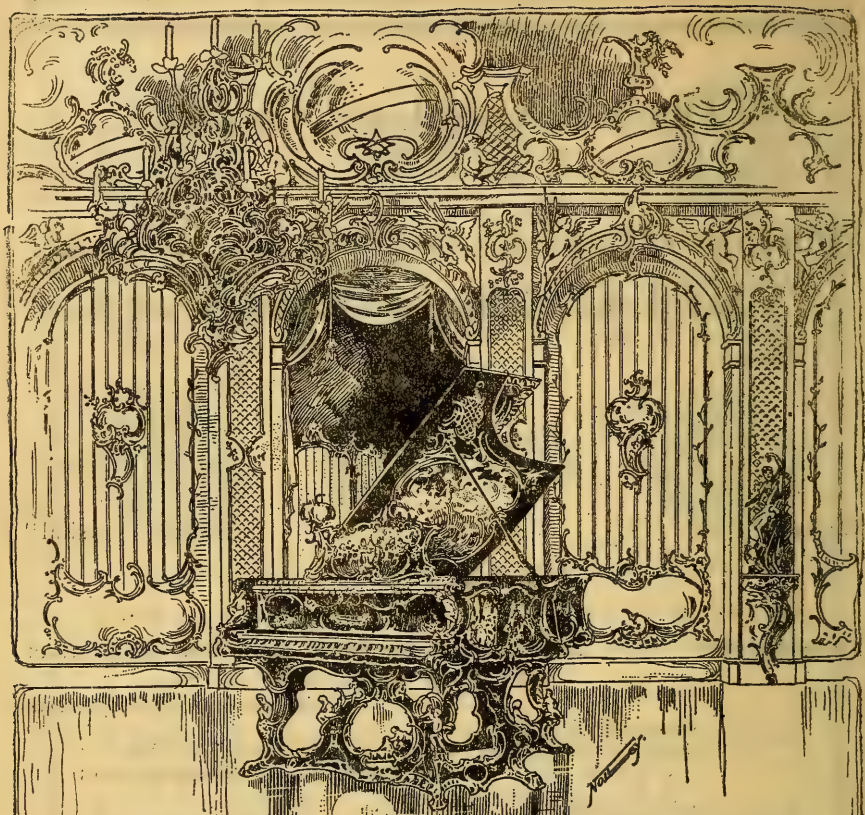
I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

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PRELUDE TO "PARSIFAL" . . . . . RICHARD WAGNER

(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodor Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted. Wagner's version of the story of Percival, Parzival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the Prelude to this music-drama of telling the simple tale or pondering its symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). I here give portions of this exposition in a condensed form.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form, by repetition, juxtaposition, or development, the thread of the musical speech.

The Prelude of "Parsifal" presents at once some of the most important and characteristic themes of the music-drama that follows; and, as do all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, The Lord's Supper.

> Take and drink of my blood,
> 'Tis of our love the token,
> Take of my body and eat,
> 'Twas for sinners once broken.

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This phrase is sung, at first without accompaniment, in unison by violins, 'cellos, English horn, clarinet, bassoon, sehr langsam (Lento assai), A-flat major, 4-4. "No words can give an idea of the effect produced by this theme, when the first note, in vague tonality, arises from the hidden orchestra at Bayreuth as from an unknown, mysterious distance." This motive is repeated by trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As. Mr. William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it, each in his own way. Any one can have a personal right to this simple formula. The true inventor of the "Amen" is unknown. The formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there

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are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. Here, too, is a well-defined and developed melody of six measures. The initial figure is repeated every two measures with ever-changing harmonies and a conclusion in the last measure. The brass first proclaims it, and there are two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities: at first it is heard from flutes and horns; then from the strings; then from the brass (fortissimo and in 9-4), with a prolongation of certain notes, to the accompaniment of tremulous strings; the fourth time, and softly, from wood-wind instruments. "An orchestral hearing is necessary for the full appreciation of the variety of expression which the nuances and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious, mystic, as it is in turn proclaimed by the brass, spoken by strings and wood-wind instruments, or sung by children's voices as in the finale of the first act, where it has an important part in the sanctuary scene."

A roll of drums on A-flat is accompanied by a tremolo of double basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterward in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the suffer-

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ings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different themes. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

***

Wagner wrote, October 1, 1858, at Venice, in the diary that he kept for Mathilde Wesendonck: "Another thing has also grown clear to me: why I can feel even more compassion for lower natures than for higher. The higher nature is what it is for very reason that its own

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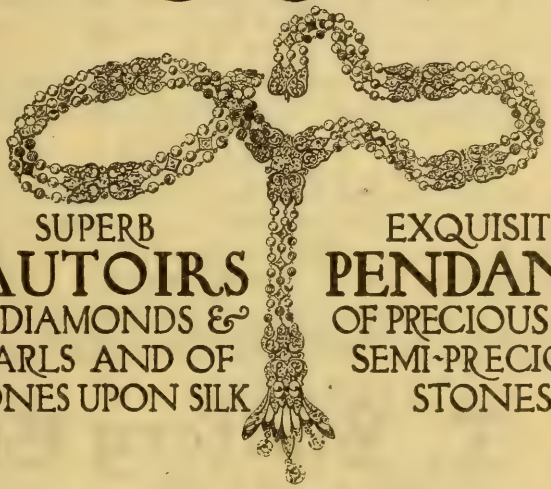
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suffering uplifts it to the height of resignation, or that it has the germs of that uplifting in it, and tends them; it stands directly near to me, is my equal, and with it I attain to communion of joy. Wherefore I feel less compassion for men, at bottom, than for beasts. To these I see the capability of elevation above pain, of resignation and its deep, divine tranquillity entirely denied; so that when they fall on suffering —for instance, when they're tortured—I see, with torturing despair myself, just simply absolute suffering, void of redemption, without any higher purpose and with death alone for liberation,—a liberation which goes to prove that it would have been better had they never arrived at existence at all. Wherefore, if there be any purpose at all in this suffering, it can only be the wakening of pity in Man; who thereby takes the animal's failed existence up into himself, and becomes redeemer of the world, inasmuch as he recognizes the error of existence in general. (This meaning will become clear to thee some day from the third act of 'Parzival' [*sic*], Good Friday morning.)" This English version is by W. A. Ellis.

Two years later Wagner wrote Mrs. Wesendonck from Paris that his "Parzival" (*sic*) story was in "a very embryonic stage as yet and indescribable."

***

As far back as 1848 Wagner was deeply interested in the story of the Grail. He considered the Grail itself as an idealized Nibelungen treasure. There were various plots for operas in his head. He thought of Frederick Barbarossa, then of Jesus of Nazareth. In 1852 he told Mme. Wille that the Saviour loved by Mary Magdalene with earthly

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and passionate love would make a stage scene of touching beauty.* Mme. Wille looked at him aghast and left the room. Relating the story long afterward, she added: "In the last gift of his genius, in Parsifal, the knightly priest, and in Kundry redeemed from the influence of evil powers, we find again what he had in his mind as early as the year 1852." Mr. H. T. Finck, quoting the remark, says in a footnote: "It is said that the Good-Friday-Spell music also belongs to this year."

Wagner also thought in the fifties of an opera, "The Conquerors," founded on a Buddhistic tale of renunciation, in which the hero, Ananda, who will not look on a woman, is loved passionately but vainly by Pakriti, who is taught to renounce desire, and is received by Ananda into the true faith.

It is certain that Wagner's head was full of "Parsifal" in the fifties Even when he was at work on "Tristan," he thought of introducing Parsifal in the third act.

His first sketch of the drama was in 1857, and it was in this year, not in 1852, that he composed, or at least sketched, the "Good Friday Spell." For Wagner told Tappert in 1877 that in the fifties, when in Zürich, he took possession of a charming new house, and was inspired by the beautiful spring weather to write the sketch of this music. A letter to Tichatschek, the tenor, establishes 1857 as the year. The account given in Maurice Kufferath's "Parsifal" (Paris, 1890)—the most valuable contribution to the literature of "Parsifal"—is as follows: Otto Wesendonck in 1857 purchased a little property on a ride not far from their villa near Zürich, and offered Wagner a tenancy thereof for life.† (The Wesendoncks, Mr. Ellis tells us, did not get into their villa before August of that year.) Wagner and his wife

* Jules Massenet's "Marie Magdeleine" (produced in Paris in 1873) was performed as an opera at Rheims, France, March 10, 1906, with Miss Marié de l'Isle as Mary Magdalene, Mme. Treslin as Martha, Carles as Jesus, and Combes as Judas. Miss de l'Isle consulted pictures and the curator of the Museum of the Louvre about her costumes and her jewels, and "she read, copied, and learned by heart all passages in the Gospels that related to the Magdalene." Her interpretation of the invocation at the foot of the cross was enthusiastically applauded."

† After the Wesendoncks left the Green Hill, the next proprietors pulled this cottage, known as "Asyl," down.



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Minna moved into the "Asyl" late in April, not early in April, as Kufferath says. "There, on Good Friday, in an hour of deep poetic revery, he remembered the story of Parsifal and the touching episode, told both by Chrétien de Troies and Wolfram von Eschenbach, of the knight meeting the pilgrims on Good Friday. And on that day, as he said later, he heard this sigh of the most profound pity which once broke forth from the cross on Golgotha, and this time came from his own breast. In a few hours he wrote the tenderly emotional verses which he put later into the mouth of Gurnemanz. They explain the charm of Good Friday, the day of universal repentance and of universal pardon, when nature appears most beautiful, when herb and flower, bedewed by the sinner's tears, holy dew, raise their heads, when every creature aspires to the Redeemer and trembles with joy in the presence of the purified man. 'Parsifal' was conceived at that moment. Wagner sketched rapidly some days later a drama of which the idea of pity was the central motive, with the principal figure of Parsifal, now at once the hero of renunciation and compassion. According to Mr. H. S. Chamberlain this sketch contained not only important scenes of the drama as it exists to-day, but also fragments of musical motives. It should be observed that this sketch was made before the poem of 'Tristan and Isolde' was completed, for on August 25, 1857, Wagner told some friends that he did not then know how he should work out the third act of 'Tristan': he had taken out Parsifal, to make him the chief figure of another drama, and therefore he was obliged to invent another ending for 'Tristan,'" As soon as he had finished the sketch of "Parsifal," he worked on "Siegfried," finished the second act, and then took up the sketch of "Tristan," with which he was busied for nearly two years.

In 1865 (April 8) Wagner wrote to Ferdinand Praeger about King Ludwig: "He is so strikingly handsome that he might pose as the King of the Jews, and—this in confidence—I am reflecting seriously on the Christian tragedy; possibly something may come of it." On September 26 of that year he wrote to Mrs. Wille: "I am now completing the 'Nibelungen'; a 'Parsifal' is already sketched"; but Mr. Finck says that the versification was not completed till after the Bayreuth

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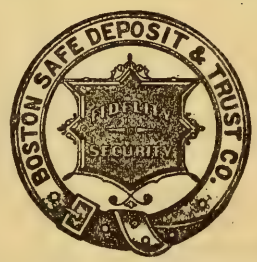
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Festival. The poem was finished February 23, 1877. Wagner took it to London and read it on May 17, 1877, to friends at the house of the late E. G. Dannreuther. The poem was published late in that year. Wagner began to compose the music in the fall of 1877. The music was completed in the sketch, April 25, 1879, but the score was not finished until January 13, 1882, when Wagner was at Palermo. The sketch of the third act was begun at Christmas, 1878, and completed April 25, 1879.

In the poem of Chrétien (written about 1175), Parsifal has wandered for five years without entering a church or even thinking on God, when one day he meets knights and women walking with bare feet and doing penance. He is amazed at what he sees. One of the knights stops and explains the meaning: "You, then, do not believe in Jesus Christ, who wrote the new law and gave it to Christians. Surely, it is neither reasonable nor a good thing to bear arms on the day that Jesus Christ died, and it is even a great wrong to bear them." Parsifal, having no idea of the day, questions the knight as to the significance of his speech. The knight tells the story of the crucifixion, and Parsifal weeps. He goes to a hermit who dwells near by, and makes confession. Chrétien's poem was adapted from a book lent to him by Philip of Alsace, who fought in England in 1172. This book was perhaps Geoffrey's "History of the Britons," in which there is an account of Arthur and his knights.

In Wolfram's poem, probably dictated in the early years of the thirteenth century and published in 1477, Parsifal meets an old knight and his wife tramping barefooted through the snow on a pilgrimage



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London, May 29, 1908.

Luisa Tetrazzini

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to a hermit's dwelling. They rebuke Parsifal for not remembering the holy day:—

Knowest thou not the day, sweet youth?
'Tis holy Friday, in good sooth,
When all bewail their guilt.

***

The genuineness of the religious sentiment of "Parsifal" was questioned soon after the production of the work. One of the most indignant protests was "Wagner'sche Kunst und wahres Christenthum," by Heinrich Ehrlich. The French translator, Victor Wilder, confessed that the mysticism of the Middle Ages is far removed from modern thought, and "the sufferings of Amfortas touch us infinitely less than the agonies of Œdipus or Prometheus."

Some still find in "Parsifal" the supreme expression of mystical adoration, and to them the sonnet of Paul Verlaine, a sonnet that defies translation, is the most sympathetic gloss, because it does not seek to explain. Mr. George Moore tells us, in his "Impressions and Opinions," how Verlaine wrote it. The poet of "Fêtes galantes" and "Sagesse" had promised a young enthusiast a sonnet on "Parsifal" for his review. The sonnet had not arrived; the review was going to press; there was nothing to do but to find Verlaine. He was in his squalid room, drinking wine at sixteen cents a quart. "In the grossest language he told us of the abominations he had included in the sonnet." After the poor man had gone away in despair, the poet sent this sonnet, of which the charm, says Mr. Moore, is "that of an odor of iris exhaled by some ideal tissues, or of a missal in a gold case, a precious relic of the pomp and ritual of an archbishop of Persepolis."

Parsifal a vaincu les Filles, leur gentil
Babil et la luxure amusante—et sa pente
Vers la Chair de garçon vierge que cela tente
D'aimer les seins légers et ce gentil babil;

Il a vaincu la Femme belle, au cœur subtil,
Étalant ses bras frais et sa gorge excitante;
Il a vaincu l'Enfer et rentre sous la tente
Avec un lourd trophée à son bras puéril,

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En robe d'or il adore, gloire et symbole,
Le vase pur où resplendit le Sang réel.
—Et, ô ces voix d'enfants chantants dans la coupole!

***

The curious reader who wishes to glance over the contemporaneous public opinion concerning "Parsifal" when it was produced in 1882 should read the compilation made by Wilhelm Tappert,—"Für und Wider" (Berlin, 1882). One of the most singular of the pamphlets concerning "Parsifal" was written by Edmund von Hagen, "Die Bedeutung des Morgenweckrufes in R. Wagner's 'Parsifal,'"—"The Signification of the Morning-Awakening-Cry in Wagner's 'Parsifal'" (1882). It will be remembered that in the first scene Gurnemanz awakes and shakes the two esquires of tender years, and the three then make their morning prayer. This scene so affected Mr. von Hagen that he devoted sixty-two octavo pages to the explanation of the deeply hidden spiritual signification,—a remarkable example of camel-evolution from the inner consciousness. The titles of the subdivisions of the book read as though they were framed originally for a burlesque of German thoughtfulness. They are as follows: I. Concerning the meaning of the morning. II. Concerning the awakening. I. Concerning the sleep: (*a*) The æsthetic side of the sleep; (*b*) The ethical side of the sleep; (*c*) The metaphysical side of the sleep; (*d*) The symbolism of the sleep; (*e*) The historical signification of the sleep. 2. Concerning the act of awakening. 3. Concerning watching and watchfulness,—and so forth and so forth. Surely, the process of extracting sunbeams from cucumbers was not confined to the grand Academy of Lagado. For bitter mockery of von Hagen's pamphlet and pamphlets by others, published in 1882, see Eduard Hanslick's "Parsifal Literatur" in "Aus dem Opernleben der Gegenwart" (Berlin, 1885).

And for extraordinary remarks concerning "Parsifal" see the essays by John F. Runciman: "Parsifal" and "Bayreuth in 1897" ("Old

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Scores and New Readings," London, 1899); Vernon Blackburn's "Parsifal: A Mere Glimpse" ("The Fringe of an Art," London, 1898); pages by George Moore in "John Norton" and in "Evelyn Innes"; pages about Kundry, the Lance, and the Grail in Stéphane Valot's "Les Héros de Richard Wagner: Études sur les Origines Indo-Européennes des Légendes Wagneriennes" (Paris, 1903); and the fourth chapter, "Der Parsifal und die Erotik in Wagners Musik" in Hanns Fuchs' "Richard Wagner" (Berlin, 1903).

***

The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Mr. Heinrich Conried, director, December 24, 1903. Mr. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

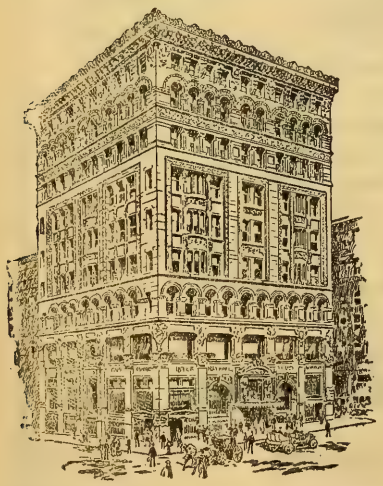
The first performance in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Mr. Henry W. Savage's company, October 17, 1904. Mr. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.*

The first performance in German in Boston was on March 7, 1905,

* On October 18, 1904, the cast was as follows Kundry, Mme. Hanna Mara; Parsifal, Francis Maclennan; Amfortas, Franz Egenieff; Gurnemanz, Ottley Cranston; Titurel, Robert K. Parker; Klingsor J. Parker Coombs. Moritz Grimm conducted.

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at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.*

"Parsifal" was performed here in concert form under the direction of Mr. Lang, April 15, 1891, with Mrs. Mielke, Messrs. Dippel, Reichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Henschel for Mr. Reichmann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mrs. Kirkby Lunn, Emil Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Mühlmann (who sang the music of Klingsor and Titurel).

Suite for full Orchestra taken from the Score of the Ballet, "Nutcracker," Op. 71a . . . . . Peter Tschaikowsky

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky wrote music for the ballet "The Nutcracker" ("Der Nussknacker," "Casse-Noisette") in 1891. The suite was performed for the first time at the ninth Symphony concert of the Russian Musical Society in St. Petersburg, March 19, 1892. Tschaikowsky conducted. The ballet was not produced until December 17, 1892. The history of the composition is told later in this article.

The scenario of the ballet was based on "Histoire d'un Casse-Noisette," a translation into French by Alexandre Dumas, the Elder, of E. T. A. Hoffmann's story "Nussknacker und Mausekönig," the sixth story in the collection entitled "Die Serapions Bruder."

The scenario is as follows:—

* At a performance given on March 9, 1905, the part of Kundry was taken by Miss (now Mme.) Olive Fremstad.

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Act I. A Christmas tree in the house of President Silberhaus. The guests assemble, and the candles are lighted. Entrance of the children. After they have all received their presents, Councillor Drosselmeyer arrives, and with him brings dolls which can move about as though they were alive. He gives also to his favorite, Marie, the daughter of the President, an ordinary nutcracker, and this nutcracker pleases her better than all the other presents. Her brother Fritz and the other boys snatch it away from her and break it. Marie bursts into tears, caresses the poor nutcracker, busies herself over it as though it were sick, puts it to bed and rocks it to sleep. The party is at an end and the guests go home. The candles on the tree are put out. Marie cannot sleep, and she thinks constantly about the nutcracker. At last she leaves her little bed, and steals downstairs, only to have a look at him. It is midnight. She suddenly hears a noise as though mice were clattering out from all sides. Then a wonderful thing happens. The fir-tree grows and grows; all the playthings and the honey cakes come to life. Even the spoiled nutcracker wakes up and moves about. A fight begins between the playthings and the mice. The latter, led by their king, easily defeat the honey-cake soldiers; but the tin soldiers, under the command of the nutcracker, rush to help their comrades. A fierce battle ensues. The nutcracker fights with the king of the mice. Just at the moment when the king seems to be getting the upper hand, Marie throws her shoe at him. He dies, and the mice are defeated. The nutcracker is transformed into a handsome prince. He thanks his rescuer and takes her to his magic kingdom. They fly over a forest in winter and each snowflake seems to Marie a living being.

Act II. The mountain of sweetmeats, the kingdom of lollipops and goodies. The Fairy Dragée,* the ruler of the mountain of sweetmeats, and her whole court await the arrival of Marie and the nutcracker. When the two enter, all extol Marie's heroic deed. Then the dances of the sweets begin.

Only the overture miniature in this suite may be said to bear any

* Dragée means, first of all, an almond covered thinly with sugar. In German it means comfit or sweetmeat. In English it is used chiefly to describe a sugar plum or sweetmeat in the centre of which is a drug; "intended for the more pleasant administration of medicinal substances."

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relation to Hoffmann's tale. The other pieces are musical illustrations of scenes in fairy-land, and in the original tale there is little or no allusion to the dances provided for the entertainment of Marie and her prince.

***

Ouverture miniature. Allegro giusto, B-flat major, 2-4. The overture is a prelude to a fairy story. It is light and fantastic. There is no fundamental bass, for violoncellos and double basses are not used, and violas, horns, and bassoons do not go below the tenor range. The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, triangle, violins, and violas. The overture is built practically on a chief theme with its subsidiary, and there is no "development section." The chief theme enters at once, played *pp* by violins and violas. A flute adds the second portion of the chief thought. Strings and wind instruments in alternation have the third section. A theme in F major is given to strings, and is repeated with the aid of wood-wind instruments.

March. Tempo di marcia viva, G major, 4-4. This march is the second number of the first act. It is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, cymbals, and the usual strings. Clarinets, horns, and trumpets have the first theme, which is repeated with almost childlike enjoyment. There is a short section in E minor.

Danse de la Fée-Dragée. This dance is taken from the Pas de deux (No., 4) in the second act of the ballet. It is there entitled simply "2nd Variation." The first is a Tarantella. Both are for solo dancer. Andante non troppo, E minor, 2-4. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, célesta * (or pianoforte), four first violins, four sec-

* The célesta was invented by Victor Mustel, of Paris, in 1886. It is a keyboard instrument usually made with a compass of four oc aves from C′ to C′′′′′ (Mahler has written for it as low as d). Tone is produced by striking with the hammers small plates of steel. (In the typhophone, also a keyed instrument much like the célesta, the hammers strike tuning forks. D'Indy has used the typhophone in "Le Chant de la Cloche." I believe the typhophone was also invented by Mustel.) As a rule, notes written for the célesta are an octave below the actual sounds, but in Tschaikowsky's dance they are written at their actual pitch, for the part is to be played by a pianoforte, if a célesta is not at hand. Gustave Cha pentier wrote for the célesta in his "Chanson du Chemin" (1895). Glazounoff introduced it in his suite from the ballet "Raymonda" played in Boston at a concert of the Boston Symphony Orchestra, January 25, 1902. My recollection is that the célesta was not used at this concert, but it was heard in F. S. Converse's "Jeanne d'Arc: Dramatic Scenes," played at a concert of the Boston Symphony Orchestra in Boston, March 7, 1908. Tschaikowsky uses the célesta in his "Voyvode."

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ond violins, four violas, two double basses. The strings begin, pizzicati and *pp*, four introductory measures, and the célesta has the chief theme. This period of eight measures is repeated; the second modulates back to E minor. There is a "side section," after which a solo cadenza for célesta leads back to the chief theme. The use of the bass clarinet in this strikingly original little piece is especially noteworthy.

Danse Russe, Trépak. This and the next three dances are taken from the Divertissment (No. 12), in the second act of the ballet. The order of these dances in the ballet is as follows: (*a*) Chocolat, (*b*) Café, (*c*) Thé, (*d*) Trépak, (*e*) Danse des Mirlitons. It would seem, then, that in the ballet the three drinks, or possibly plants, were characterized by dancers. In the suite "Chocolat" is dropped, "Café" is merely "Danse arabe," and "Thé" becomes "Danse chinoise." The Trépak is a genuine national dance of Russia, of lively and stormy character with short rhythms and persistence of form. Tschaikowsky scored it for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, and the usual strings. Tempo di Trepak, molto vivace, G major, 2-4. The chief section is built on repetitions of a period of eight measures. The instrumentation of the second half of the section is the stronger and the more brilliant. The subordinate section is in D major, and the basses have the melody. There is a short coda with increasing tempo till the end *fff*.

Danse arabe. Commodo, G minor, 3–8. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, tambourine, and the usual strings. This dance is melod-

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ically, harmonically, and rhythmically exotic. Muted violas and violoncellos begin with a figure that is repeated. The clarinet sings the melody, and the English horn is used. Violins then have a song, which is more florid in the repetition. The first section is repeated, and the bassoon takes the place of the clarinet. In a third section, which is rhythmically like the second, both melody and harmonies are freshly thought out. This is the material of which this dance is made.

Danse chinoise. Allegro moderato, B-flat major, 4-4. The music is scored for piccolo, two flutes, two clarinets, bass clarinet, two bassoons, one horn, Glockenspiel, and strings. This charmingly grotesque dance is only thirty-two measures long. The bassoons, with double basses pizzicati, have a peculiar figure, which they maintain. A flute is answered by the strings. In the second portion of the period the melodic figure is inverted. The first measures are for two flutes, and the continuation is again for the strings. Toward the end tonic and dominant are both on an organ point.

Danse des Mirlitons. A mirliton is "a tube of wood or cardboard with the two ends covered with a membrane and having a triangular hole cut in the tube a short distance from each end. By singing into one of the holes a sound is produced not unlike that obtained by singing against a comb enveloped in thin paper. Another toy instrument on the same principle is known as a Kazoo."* Andantino, D major, 2-4. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, and the usual strings. The dance consists of a chief section in D major and a subordinate section in F sharp minor, which are followed by a repetition of the chief section with an altered ending. The first theme of the chief section is played by flutes, lightly assisted by strings and the entrance of a bassoon. The second theme of this section is given to the English horn, while the flutes have a figure in sixteenths taken from the first section. The brass, drums, and cymbals enter in the subordinate section.

Valse des Fleurs. This waltz is No. 13 in the second act of

* In French a mirliton is also a sort of side dish, "pâtisserie d'entremets."

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the ballet. The waltz is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, harp, and the usual strings. Tempo di valse, D major, 3-4. There is an introduction based on passages in the first part of the waltz. A cadenza for harp leads to the dance itself. The waltz consists of four independent parts, which are repeated in differing order and at last make room for the concluding part. The first motive is given to the horns; the latter section of this motive is for clarinet. The second part, of true waltz character, is also in D major. The third, G major, modulates toward B minor. Flute and oboe phrases have a running figure for two violins; the harp marks the waltz rhythm, and clarinets and bassoon have sustained harmonies. The fourth part is not repeated, and the melody is in the tenor. The coda, after a use of foregoing material, ends brilliantly with the introduction of a new section.

***

On January 5, 1891, Tschaikowsky wrote to Mr. Ippolitoff-Ivanoff that he had recently visited St. Petersburg, and the Intendant of the opera had commissioned him to write an opera in one act and a two-act ballet. "In this way I am unwillingly a hindrance to the younger composers, who would gladly see their works performed on the imperial stage. This pains and disturbs me, but the temptation is too great, and I am not yet convinced that the time has come for me to stop and make room for the younger generation. . . . No one knows better than I how necessary and important it is for a young composer that his works should be performed on a great stage, therefore I would be ready to make a sacrifice, if I were fully convinced that a sacrifice would be of any assistance, Suppose I were to decline to compose the appointed opera and ballet? What would be the result? They would prefer to give three foreign operas than a new Russian one coming from a young composer."

A few days later he wrote to his brother Modest, asking him what he thought of "King René's Daughter" as an operatic subject, and he said he might go to Italy to compose this new music. At last the

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subject of the opera was agreed upon, and the one-act drama "King René's Daughter," by Herz, translated into Russian by Swanzeff, was chosen as a subject. This was Tschaikowsky's own choice, and the opera was entitled "Iolanthe." The fairy tale of "The Nutcracker" was chosen for the subject of the ballet, and it took Tschaikowsky some time to be reconciled to this theme. He was put out at the time because the management had engaged foreign singers—Mme. Melba and the de Reszkes—and allowed them to sing in French and Italian in a Russian opera house. Then his approaching visit to the United States upset him: he was at a loss how to divide his time. Furthermore, he was not at all well. His opera "Pique Dame" had been withdrawn from the repertory after thirteen performances, although seats for almost ten additional performances had been already engaged. He had heard that the Tsar was engrossed by the de Reszkes, and went to the opera only when they sang in French. Tschaikowsky wrote to the Intendant, who assured him that the Tsar thought highly of "Pique Dame"; that the composer had no just cause for discouragement; and he finally said that he had put his hope for the next season in Tschaikowsky's new opera and ballet. Tschaikowsky then began to work with all his might on the ballet. He wrote in March (1891) that the subject was more agreeable to him and he hoped to complete the greater part of the first act before he journeyed. In April he wrote to his brother Modest that both the opera and the ballet were as a nightmare to him; he was conscious that he could not perform decently the allotted task. He actually "hated" "King René's Daughter," though, were circumstances different, he could make it a master work.

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Your country has produced some excellent pianofortes, and I do not wish to seem to say anything derogatory of any of them, but my personal preference among the great makes decidedly favors the Weber.

Yours very truly,

Victor Maurel

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He even thought of asking the Intendant to let him throw aside the commission. That month he embarked for New York.

He returned home in May, and we know from a letter written June 15 that he was then working on Act II. of the ballet; "the first was completed before I journeyed to America." And he told Jurgenson, his publisher, that he had discovered a new orchestral instrument in Paris: "Something between a little pianoforte and a Glockenspiel with a divinely beautiful tone. I want to use it in my symphonic poem 'The Voyvode' and in the ballet. . . . The instrument is called the 'Célesta Mustel' and it costs 1,200 francs. You can buy it only in Paris from the inventor, Mustel. I beg you to order this instrument. You'll lose nothing on it, for you can rent it to all concerts in which my 'Voyvode' will be played. Afterward you can sell it to the opera house, for they will need it for my ballet. As I shall need this instrument in St. Petersburg sooner than in Moscow, have it sent direct to the former place. But no one there should know anything about it. I am afraid that Rimsky-Korsakoff and Glazounoff may get wind of it and bring out the uncommon effect before me. I expect this new instrument will make an enormous impression."

On June 27, 1891, Tschaikowsky wrote to W. Davidoff that he had finished on the day before the sketch of the ballet. "You will remember how I bragged when you were here that I should complete it in about five days. I have hardly been able to finish it in a fortnight. Yes, the old fellow is fast going to pieces. Not only is his hair falling out or turning white, not only is he losing his teeth (which refuse to do their work), not only are the eyes weaker and easily tire, not only

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are his feet in poor condition—they drag more and more—but he is losing gradually the capability of doing anything. The ballet is a great deal worse than 'Sleeping Beauty'*—that is beyond a doubt. We'll see how the opera turns out. When I am convinced that I can set only warmed-over meats on the musical table, I shall quit composing."

In January, 1892, the composer visited Berlin, Hamburg, Paris. Returning from Paris, he worked in February on the instrumentation of the ballet, especially with a view to this suite which was to be played at St. Petersburg in the place of his ballad, "The Voyvode," which, played at Siloti's concert in Moscow, November 18, had displeased the composer so that he tore it up. The suite was played at a concert of the Russian Musical Society in St. Petersburg, March 19, 1892, and Tschaikowsky conducted it and his "Romeo and Juliet." The suite was eminently successful. Modest writes: "The audience insisted on a repetition of five out of the six pieces. This time the newspapers shared the enthusiasm of the public, but their praise was contradictory. One of them said the waltz was the most beautiful of the pieces, while another said it was the worst." It would seem, then, that the suite, as first played, had fewer numbers than it has to-day. Tschaikowsky wrote to Jurgenson: "The ballet suite has had success. I think you can publish it now. I have obtained permission in St. Petersburg to transcribe it. Have a copy made for yourself at my expense. They are all going to play the suite in summer. If only they will!"

* "Dornröschen," ballet in three acts with a prologue, was produced at the Maryinsky Theatre, January 15, 1890. The subject was taken from Perrault's fairy tale. Tschaikowsky's first ballet, "The Lake of Swans," was produced at Moscow, March 4, 1877.

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The ballet was ready early in April. Tanéïeff made the arrangement for pianoforte, and Tschaikowsky promised him five hundred roubles for the task. "I do not think this is too much. He is the only man whom I can trust with it. It is different with Klindworth; he worked for Wagner *con amore* and had nothing else to do; but Tanéïeff is himself a composer and I rob him of his time." Tanéïeff's transcription proved to be too difficult for amateurs, so Tschaikowsky himself made an easier one. The correction of the proofs of the score and parts gave him endless trouble. He regretted this the more, because he could not work on his sixth and last symphony. He found pleasure in reading Flaubert's correspondence. "I do not think there was ever a more sympathetic personality in the world of art. He was indeed a hero, a martyr to his art. And at the same time so shrewd! I have found in him the most astonishing answers to my own thoughts about God and religion." He also enjoyed "La Débâcle" of Zola, a novelist whom in general he did not like. In August he doubted whether after all "Iolanthe" and "The Nutcracker," which had cost him great pains, were not wholly worthless, and he expressed himself after the manner of Rabelais.

"Iolanthe" and "The Nutcracker" were produced at the Imperial Opera House on December 18, 1892. Náprawnik conducted the opera; Drigo, the ballet. The scenery and costumes of the ballet were gorgeous. The composer, ballet master, and first dancer were called many times before the curtain, yet there was the general feeling that the ballet was not successful. The subject was not a happy one, for to have children monopolize the first act was not in accordance with the traditions of the ballet. Then Marius Petipa, the ballet master, fell sick in the course of the rehearsals, and Ivanoff, who took his place, had not the requisite invention and fancy. "Furthermore," says Modest, "the dull and ugly dell' Era* as the fairy Dragée, in spite of the perfection of her grace and technic, spoiled the effect of the second act. The fine and beautiful qualities of the music were not thoroughly appreciated at the first hearing, and it was a long time before 'The Nut-

*She was probably the Antoinette del (*sic*) Era described by Pierre d'Alheim in "Sur les pointes" (Paris, 1897), an entertaining account of the ballet in Russia from the earliest time.

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cracker' passed into the repertory." The judgments of the press were most contradictory. Here are quotations: "The music of the ballet is much more interesting than that of the opera." "'The Nutcracker' is weaker than 'Iolanthe'; its first act is heavy and wooden, and the second is made up of little bits which sound well at the time, but leave no impression." "The ballet contains so many brilliant pages that they cannot all be counted." "'The Nutcracker' furnishes nothing but boredom." "The music of 'The Nutcracker' is not only beautiful, it is astonishingly rich in inspiration," etc., etc. Tschaikowsky wrote to his brother Anatol that the new works were highly successful,—that the Tsar at the rehearsal was delighted and called him to his box; that the mounting of the ballet was too brilliant, so that it tired the eyes.

***

Some of Petipa's directions to Tschaikowsky will show the nature of his task.

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THE "CLASSICAL" DANCE.

BY E. A. BAUGHAN.

(From the *New Music Review*, New York, for November, 1908.)

The most casual study of the history of the dance plainly shows that it is not safe to dogmatize about it. The difficulty of describing dancing is only equalled by the difficulty of describing music, except in dry technical terms. For this reason, although many Greek writers described the dances of their day, we have to piece together the pictorial representations of Greek dancers on vases, urns and bas-reliefs to gain any idea of what it was like. A little thought will show that even this is not a very safe guide, for sculpture and the plastic arts can but perpetuate one pose of many. They cannot give you the merging of one pose into another; nor any sense of the rhythm which was the informing soul of those beautiful poses. The modern "classical dance," which Miss Isadora Duncan claims to have been the first to revive some eight years ago, is probably not at all similar to the classic Greek dance. She has gone to the plastic arts for her inspiration, but these can give but a second-hand, and, possibly, a misleading idea of Greek dancing. For one thing, specialized or art-dancing, as distinguished

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Mrs. Lichfield refers to the remarks of the Boston Transcript about her distinguished pupil, Miss

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"Romeo et Juliette"

A new and girlish Juliette came to the operatic stage Tuesday afternoon in Miss Charlotte Grosvenor. Miss Grosvenor has never studied abroad, as has Miss Farrar, Miss Nielson and others of this land. She found her voice here and it has been trained here in Boston by a preceptress herself experienced in operatic endeavor and now skillful in imparting her knowledge and the benefit of her practical experience to others of a younger generation. On the whole Gounod's Margherita would have been an easier task for the debutante than Juliette, for it is a more familiar role, one more easily guided by the unchanging conventions of past interpretations. But she chose Juliette and thereby, vocally at least, was certain to gain a larger success if she were to succeed at all.

Distinctively girlish was Miss Grosvenor's Juliette. This daughter of the house of Capulet was no matured woman, sure of hereself, sure of her charms. She was diffident when introduced to a throng of flattering guests; she was shy and reserved at the first encounter with Romeo, though none the less she showed that he had impressed her and attracted her. In the balcony scene she revealed her love for Romeo gradually and with maidenly caution. In Friar Laurence's cell, again, she approached the fateful union and accepted the impressive benediction with apparently full realization of the tragedy to follow, and not at all as budding and even full blooming Juliettes have been known to do. Likewise in the tomb, her grief, her despair, and her determination to die by Romeo's side were of girlish quality.

In truth, if criticism is to be made, in such degree did Miss Grosvenor's repression of dramatic fire deaden the vocal blaze, but it could not weaken the purity of the tone itself, it could not lure it from the pitch and it could not cloud the almost flawless attack on the coloratura passages which Juliette must travel to be an acceptable Juliette. A singer who can meet the technical requirements, avoid the subtle pitfalls and translate the many difficult pages of Juliette's score with only the slightest lapse or deviation, as Miss Grosvenor did, has won two-thirds of the battle. This much seems certain, that Miss Grosvenor, barring a first few moments of tense nervousness, has in her the power of absolute vocal control and of physical poise. The large and fluttering audience was not disappointed; it was even tremulous with joy when the floral parade at the end of the first act brought to Juliette's feet roses and violets sufficient to stock a conservatory.

from folk-dancing (and the distinction must always be held in mind in reviewing the history of the dance), was part of the dramatic expression of the period. Moreover, the dance, as Wagner has pointed out, had not "swerved away from the Lyric." The chorus in a Greek drama passed and repassed across the orchestra with movements which were in accordance with the measure of the music; which, again, was governed by the chanting of the verse. Moreover, according to Lucian, dancing must have been a form of acting, since the dancers' portrayal of sorrowful emotions often aroused the audiences to tears. The high esteem in which the art was held in Greece proves that it was not considered a mere sensuous entertainment. It certainly was not the specialized, "absolute" dance of to-day, which never aims at expressing anything but itself. Indeed, without going deeply into the æsthetics of the dance, a subject which presents astonishing difficulties, a broad cleavage may be noted. And, strangely enough, this cleavage has its parallel in "absolute" and "programme" music. Dance, just as much as music, may be roughly divided into two classes: the dance which expresses a "programme" and the dance which expresses nothing but itself. Of course, each class has borrowed something of the other, and there is the same overlapping as in music, but the broad distinction will serve.

The "classical" dancing, which has been so fashionable in London, is in reality an attempt to return to the expressive dancing of the Greek. Of course, it is not a new thing. To go no further back than 1712, we find *The Spectator* has something to say on the subject: "Thus, as in poetry, there are laborious fools who write anagrams and acrostics, there are pretenders in dancing, who think merely to do what others cannot, is to excel. Such creatures should be rewarded like him who had acquired a knack of throwing a grain of corn through the eye of a needle, with a bushel to keep his hand in use. The dancers on our

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stages are very faulty in this kind; and what they mean by writhing themselves into such postures, as it would be a pain for any of the spectators to stand in, and yet hope to please those spectators, is unintelligible." *The Spectator* then proceeds to praise a "Mr. Prince," who "has a genius, if he were encouraged, would prompt them to better things. In all the dances he invents, you see he keeps close to the characters he represents. He does not hope to please by making his performers move in a manner in which no one else ever did, but by motions proper to the characters he represents."

The difficulty in accepting this eulogy of "Mr. Prince" is that Addison was never weary of writing gibes against music and opera. It may be that he took a literary view of "Mr. Prince," and dancing is hardly to be judged by those who have no music in their souls. But the article proves at least that in 1712 the two kinds of dancing existed —the expressive and the virtuoso. Without tracing the whole history of the art, it is not easy to show how the influence of the stage gradually altered dancing and brought about the painful contortions of which *The Spectator* complained; but when it is remembered that the modern ballet was originally a kind of opera and by no means a string of disconnected action for the display of virtuoso tricks, it is not difficult to understand its growth into a professional and special entertainment. In France, especially whence the ballet had been imported from Italy, it was a court entertainment. Louis XIII. took part in the elaborate ballets of his court, and "Le Grand Monarque" often figured in these magnificent shows. Indeed, he was part author with Molière of "Les Amans Magnifiques," and appeared as Neptune in the first "intermède" and as Apollon in the last. Dancing was an obsession of the court. The royal letters patent granted to Abbé Perrin, the first director of the "Académie Royale de Musique," gave special permission to "all gentlemen and laides wishing to sing in the said pieces and repre-

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The ballets of the French court seem to have been more in the nature of the masques so popular at the courts of James I. and Charles I. The entertainment, as one can judge from Molière's plays, never consisted only of dancing, which, as in the old Greek days, was merely one factor in the performance. It stands to reason that, while amateurs took part in these masques or ballets, the dancing must bave been of a simple kind, for none of the special tricks of latter-day dancing could have been acquired without a training to which no amateur would submit. Besides, these ballets have a central idea, and those which Molière invented and wrote, and for which Lulli composed the music, demanded players and singers as well as dancers.

So far stage dancing retained some of the characteristics of the expressive art of the Greeks, and had borrowed but little of the more acrobatic and tricky dancing of the Romans. Perhaps this was due to the Florentine movement which gave birth to opera on the model, as it was then thought, of Greek drama. Indeed, considering that the "Ballet Comique de la Reyne" was produced in 1581, and only required singing to be an opera, one might reasonably hold that music-drama sprang from the ballet; for, after all, the innovations of Peri, Caccini and Monteverde had no great and lasting influence. To trace music-drama from them commends itself to the theorist, just as later modern music-drama is supposed to have sprung from Gluck's reformations. The truth is, the ideas of the Florentine musical amateurs, of Gluck, of Weber, and of Wagner, have merely dramatic common-sense in common. The practical growth of opera owed more to masques and ballets than to any self-conscious imitation of Greek drama, and it is a curious fact that, when Lulli had assimilated the opera of Cavalli and wrote the first French opera, "Les Fêtes de l'Amour et de Bacchus," in 1672, the days of the ballet-masque were doomed in France.

It was also curious that a few years before that date the Duchesse de Maine had practically "invented" the *ballet d'action*, the precursor of the ballet as we now know it. Her Grace had a passion for the



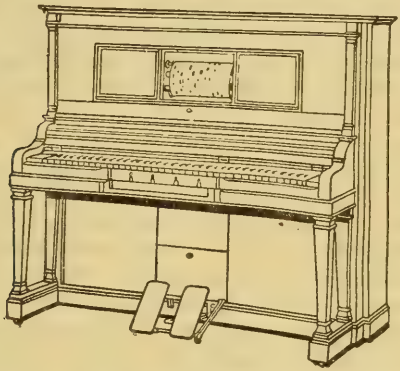
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theatre and also a taste for literature, and, having read about the elaborate pantomimes for which the Romans were famous, conceived the idea of a play in dumb show illustrated by music and dancing. Two famous dancers of the period, Balon and Mlle. Prévost, took the principal parts, and, although they had never acted before, were so successful that they drew tears from their audience. This ballet was very different from the masques in which "Le Grand Monarque" took part, and obviously could not be played by mere courtiers. Also, even in the masques, the fine ladies of the court were gradually being superseded by professional *danseuses*. With the ballet and opera as specialized entertainments, dancing soon left the court for the stage, and was practised by professionals. Mlle. Lafontaine is said to have been the first professional ballet dancer. Within fifty years the old expressive ideals of dancing disappeared from the stage. We find *The Spectator* complaining of the acrobatic contortions of public dancers and praising "Mr. Prince," and twenty years later Mlle. Sallé, who broke from the conventions of French grand opera dancing, took London by storm. She did for dancing of that period what Miss Isadora Duncan and Miss Maud Allan have done in this year of grace.

Mlle. Sallé waged war against the stupid anachronistic costumes of dancers of her day. She refused to wear a Louis Quinze dress when dancing in a "Pygmalion" ballet. "She ventured to appear," wrote a London correspondent to the *Mercure de France* in 1734, "without skirt, without a dress in her natural hair, and with no ornament on her head. She wore nothing in addition to her bodice and under-petticoat but a single robe of muslin arranged in drapery after the model of a Greek statue." It only requires the bare feet to complete the picture

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of our modern "classical" dancers. In "Pygmalion" Mlle. Sallé, as the statue, had to perform a series of recognized dances under the guidance of the sculptor. In "The Character of Love" she had, apparently, a more abstract programme to express. Handel wrote his "Terpsichore" on the same lines as "The Character of Love," and Covent Garden was filled with enthusiastic admirers of the new dancing. That Mlle. Sallé was a most expressive dancer may be gathered from the same correspondent's account of her in "Ariadne." "Do not expect," he wrote, "that I can describe to you Ariadne like Pygmalion; its beauties are more noble and difficult to relate; the expression and sentiments are those of the profoundest grief, despair and utter dejection; in a word, all the great passions perfectly declaimed by means of dances, attitudes and gestures suggested by the position of a woman who is abandoned by the man she loves." Unfortunately, Mlle. Sallé's reforms had no effect on dancing at the Paris Opéra. The reign of the Vestris family was close at hand, and *virtuoso* dancing received a new lease of life.

That the art should become degraded from its expressive ideal was unavoidable as soon as it had no longer anything to express. In this respect there is a close analogy between singing and dancing. The pirouettes of the première danseuse have their counterpart in the trills of a Tetrazzini. The world will always admire these exhibitions of special skill, whether they be in dancing, singing or conjuring. Even the notorious Salome may have been a trick-dancer. At any rate, that is the mediæval idea of her, for an illuminated manuscript of the fourteenth century shows Salome dancing on her hands before Herod.

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There is no doubt that the virtuoso side of dancing has marred the art. It was evidently so in the early part of the eighteenth century, when the dance had become an independent art. But it is a grave theoretical mistake to presume that only what is called "classical" dancing, in the "artistic" slang of to-day, is expressive. The great dancers of the past—Taglioni, Fanny Ellsler, and Cerito—could not have aroused the extraordinary enthusiasm they did if they had indulged only in the more difficult tricks and steps of their art. There must have been something more in their dancing than "those declamatory springs, those antithetic capers, that noble emotion which pirouets round on one foot, so that one sees nothing except heaven and petticoats, ideality and lies," of which Heine complained when writing of dancing at the Paris Grand Opéra, as taught by Mme. Vestris. In "The Newcomes," Thackeray gives a glowing description of Taglioni's grace in "La Sylphide." The fact seems to be that these great dancers, though employing the virtuoso tricks of their profession, did dance and were not by any means mere acrobats. And when I use the word "dance" in its absolute sense, I mean that they expressed feeling and ideas and beauty of movement. In precisely the same way the great *fioritura* singers of the past managed to inform their singing of florid music with a world of expression. As a matter of fact, we have a dancer now in London who is a good example of the grace and beauty which old-fashioned methods are powerless to obscure—I refer to Mlle. Genée. That clever lady has more of the dancer's spirit than is possessed by Miss Isadora Duncan or any of the self-conscious resus-



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citators of the "classical" dance. Bare feet and Grecian draperies do not make a dancer, and it is a strange proof of London's forgetfulness that the ethereal grace of Kate Vaughan and the expressiveness of Letty Lind should have been put on one side. These dancers made no pretence to an imitation of Greek ideals; they did not copy their poses from the representations of Grecian dancing girls on vases and urns; but, all the same, their dancing was informed with what must have been the spirit of Greek dancing, for it has been the spirit of all dancing since the world began—the expression of the joy or sadness of life through the rhythmical movements of the limbs.

We may go farther and declare that any attempt to resuscitate Greek dancing must be artificial, for dancing with the Greeks was not an independent art, nor in its stage or puble form has it ever been an independent art. Even in our modern and decadent ballets, which have not beauty and expressiveness of movement as their main aim, dancing still expresses something in spite of its evolving that "something" too often from itself. Miss Duncan, on her recent appearance in London, moved to a series of airs and dances from Gluck's "Iphigénie en Aulide," but she never once expressed anything of the feeling of the music. Formal as its cut sounds to modern ears, Gluck's opera was meant to illustrate the woes of Agamemnon's daughter, and the ballets in Gluck's operas were by no means the inappropriate entertainments which were wedged into French grand opera of later days. Miss Duncan gave us a series of postures, some of them very beautiful in conception, but the true art of the dancer was absent. Miss Duncan is not an actress; her limbs and whole body do not express

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feeling; and her face is too set and immobile. Dancing in its highest aspect is not only an agile or even graceful movement of the legs. The arms and hands and facial expression should dance. That complete expressiveness must have been the essence of Greek dancing, or otherwise tragedy could not have been born from it, nor could dancing have been of any use in heightening tragedy when the art was no longer independent. The other "classical" dancer who has been the rage of London—Miss Maud Allan—has much more of the genuine dancer's spirit. I wish in comparing these two dancers it were possible to imitate Voltaire's gallantry when writing of Sallé and Camargo:*—
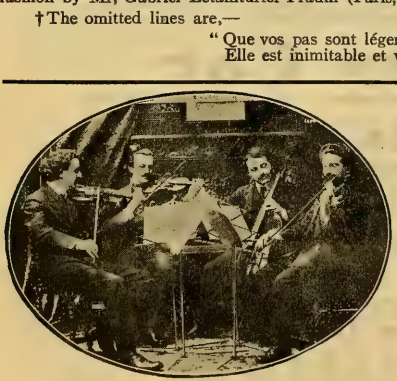
"Ah, Camargo, que vous êtes brillante,
Mais que Sallé, grand dieux! vous êtes ravissante.***†
Les nymphes sautent comme vous,
Mais les Grâces dansent comme elle!"

But both dance in the same style, and yet the result is very different. Miss Duncan's dancing is static; Miss Maud Allan's dynamic. The one has assimilated Greek postures, but her dancing is unrhythmic; the other seems informed by an inner spirit which expresses itself spontaneously. Moreover, Miss Allan is really more Greek, if less "classical," because she uses her arms and hands quite as much as her legs, and she also possesses an extraordinary sense of musical rhythm, and of the countless changes of mood of the music to which she dances. This music provides Miss Allan with her programme; Miss Duncan appears to have derived hers from Grecian plastic arts—an inversion of the practice of the Greeks themselves. Both dancers should have an influence on the art of dancing, however; they should help to free it from the banalities of the pirouette, of the triumphant circling of the stage "on the point," and of the thousand senseless acrobatic feats which have made ballet dancing so inane.

* Marie Anne de Camargo was born at Brussels, April 15, 1710; she died at Paris in 1770, and her funeral was at the Church of St. Roch, April 29 of that year. Her biography has been written in most entertaining fashion by Mr, Gabriel Letainturier-Fradin (Paris, 1908).—P. H.

† The omitted lines are,—

"Que vos pas sont légers et que les siens sont doux!
Elle est inimitable et vous êtes nouvelle!"—P. H.



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What can be the future of the dance? Will it continue as a curious amalgam of expressive and acrobatic virtuososhiip? The favorite theory, to which Wagner gave especial emphasis, is that, because dancing gradually produced drama and gave to music its rhythm, it has lost its right to an independent exixtence. In his theoretical works, Wagner was at pains to show that the whole art of gesture lay in the dance, and that when it gave to music its rhythm it should also have handed over its gestures. Instead, drama had stolen these, and so absolute music was a one-sided art. Only in music-drama could all that was once expressed in the dance come to its full existence. The theory was ingenious as accounting for music-drama, but it remains a theory. It seems to me that this idea of the unison of the arts as the ideal development of each, instead of being the source from which each sprang, vitiates the æsthetics not only of Wagner, but of every writer who has dealt with the subject. In spite of all theories, the arts of acting, of drama, of music, and of painting only found themselves when they became independent arts—that is to say, not independent of life, but independent of each other. Dancing may have given its rhythms to music, but it retained its own rhythm, or rather it should be said that music enlarged and idealized the rhythms of the dance. Moreover, dance was originally wedded to song, and only when opera took over this lyrical expression did dance become dumb. Music has now developed far from the dance, and the dance has developed itself apart from music, although rhythm still remains—in Wagner's words, "the natural, unbreakable bond of union between the arts of Dance and Tone." The theorist will hold that drama and music between them assimilated all that dance contained, but, as a fact, the dance remains. Wagner himself tacitly admitted this when he wrote the Venusberg ballet for "Tannhäuser," for, although undertaken in the first place to please a Parisian audience, the composer afterwards recognized that his drama would be strengthened by that ballet. Again, in "Parsifal" he had recourse to an art which, according to his theories, should have no independent existence.

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the writers of ballet music in recent days. Ballet music has been made to conform itself to the special steps of modern virtuoso dancing; and as a consequence the scope of expression in a modern ballet is very limited. That expression of emotion, whether of grief or of joy, should be the subject-matter of the dance, and music should be written to assist the dancer. Miss Maud Allan does some wonderful things in her interpretations of music, for she instinctively expresses its very soul, the feeling which gave birth to it; but at the same time you are conscious that the dance itself is apt to be trammelled by having thus to interpret a special expression of emotion, for music has long since developed her own style of speech and it is often divorced from the spirit of the dance. It is to be hoped that both Miss Duncan and Miss Allan will have accomplished more than the sensation of a moment, and that their dancing will lead to a reformation, or, rather, a rehabilitation of a beautiful and expressive human art.

SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido,"

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sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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Antonia Campi, born Miklasiewicz (1773), was then asked, but he husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively

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painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a "Gloria"—and the "Sanctus," and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the

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door!" * instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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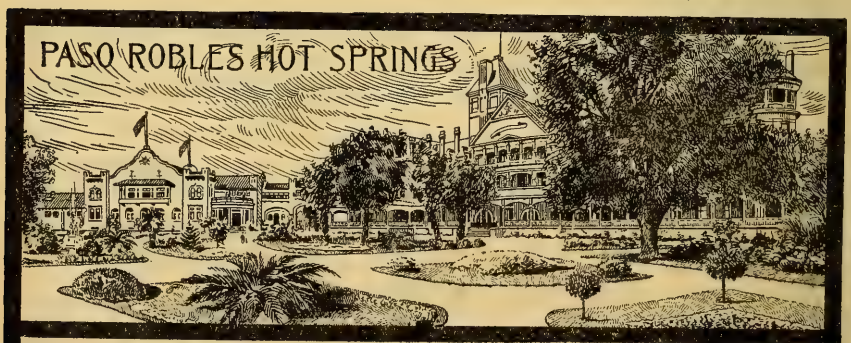
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"The adagio" *—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.



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drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmoney end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted,

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and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

***

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.



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	(b) GIGUE		Loeilly
	(c) TAMBOURIN		Rameau
3.	SONATE, B minor		Liszt
4.	(a) TWO ETUDES, C-sharp minor, A minor, Op. 25		Chopin
	(b) VALSE, A-flat major		"
	(c) TARANTELLE		"
5.	(a) SCHERZO, F-sharp major		D'Albert
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6.	ZIGEUNERWEISEN		Tausig

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PROGRAM

Chadwick	"Lochinvar." Ballade
Converse	"La Belle Dame Sans Merci." Ballade
Périlhou	Fantasie for Pianoforte
Foote	Persian Song
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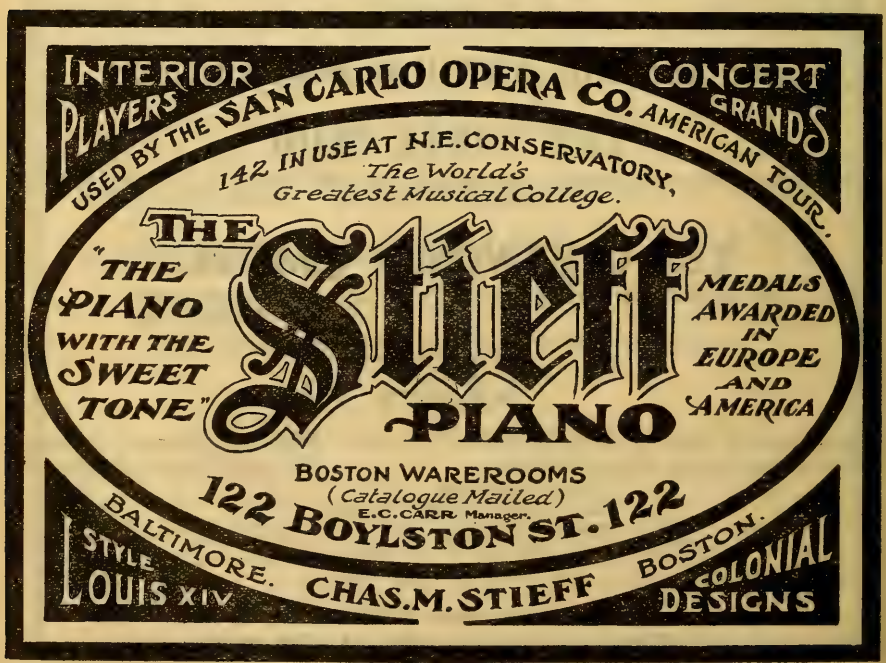
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Debussy	Two Movements from Quartet in G minor
Schubert	Trio in B-flat major, for Piano, Violin, and Cello

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Washington (D.C.) Times. October 16, 1908.

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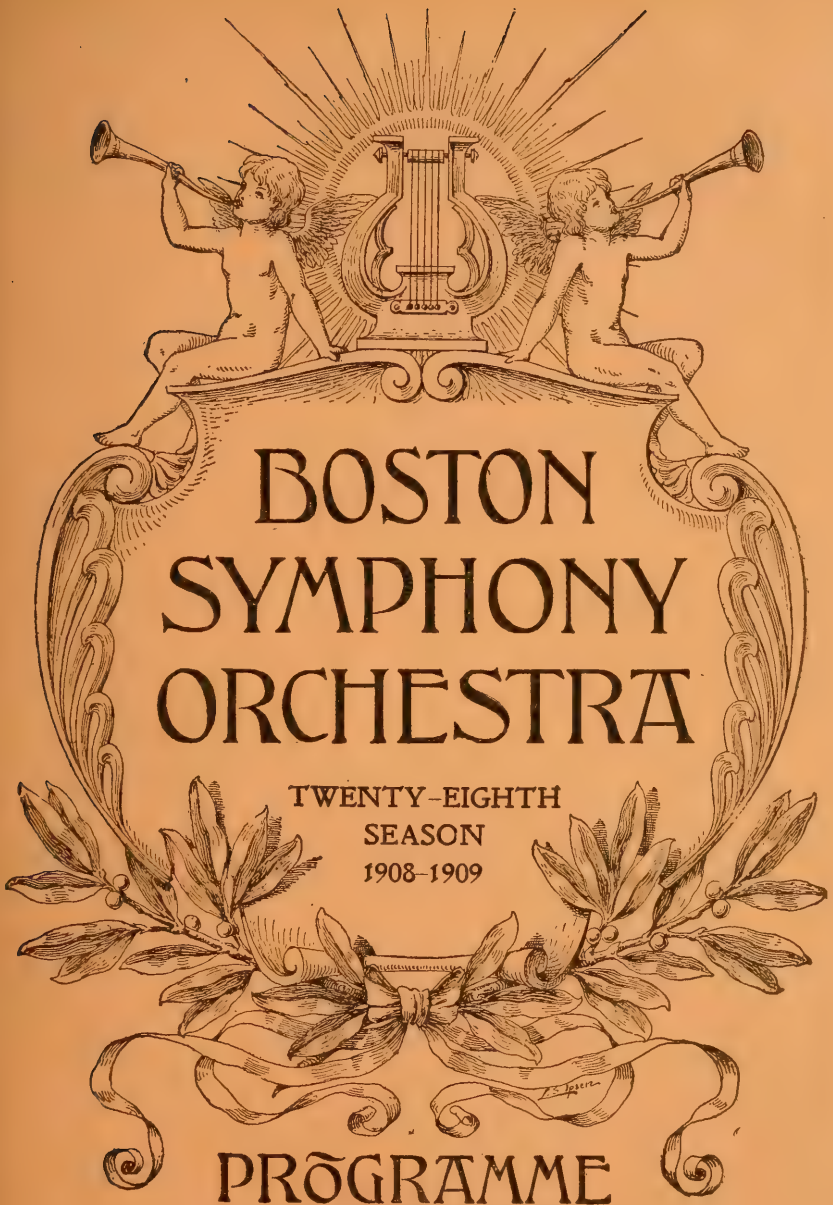
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MOZART . . . . . Rondo, A minor

BEETHOVEN . . . . . Sonata, E minor, Op. 90
I. Allegro Appassionato.
II. Allegretto grazioso.

PART II.

MENDELSSOHN . . . . . Variations serieuses

PART III.

CHOPIN . . . . . Impromptu, A-flat major
Nocturne, G major
Etude, F major
Mazurka, B minor
Scherzo, B minor

PART IV.

GLUCK-BRAHMS . . . . Gavotte, A major
HENSELT . . . "If I were a bird," Etude (by request)
GABRILOWITSCH . . Melodie, E minor, Op. 8 (new)
LISZT . . . . . "Venezia e Napoli," Tarantella

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Tschaikowsky . . . . Concerto, D major, for Violin, Op. 35

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(Born at Königsberg, June 9, 1810; died at Berlin, May 11, 1849.)

In 1842 Nicolai was appointed first conductor of the Kärntner Thor-Theater, Vienna. (In 1838 he had been appointed second conductor of this opera house, but he resigned the position and went back to Italy that year.) In Vienna he founded the Philharmonic concerts, which have long been celebrated and flourish to-day. The first of these concerts was on November 27, 1842. He conducted them for the last time March 7, 1847, and a few weeks later left Vienna to be the conductor of the Royal Opera at Berlin and director of the Domchor. At these concerts under Nicolai no instrument solos were allowed, and arias or songs were of a strictly classical nature. Two symphonies, or a symphony and an overture, were performed at each concert. Nicolai was then noted for his thorough rehearsals and for fine performances of Beethoven's symphonies, especially the Ninth.

Nicolai recorded in his diary * that at one of his own concerts at Vienna, not one of the Philharmonic concerts, in March, 1843, he conducted his overture with chorus on Luther's choral, "Ein' feste Burg ist unser Gott," a "Pater noster" † for eight voices, and several excerpts from his Italian opera, "Il Proscritto." ‡ Nicolai gave con-

* "Otto Nicolai's Tagebücher nebst biographischen Ergänzungen, herausgegeben von B. Schröder" (Leipsic, 1892).

† This "Pater noster" was composed in 1836, and he was moved to write it by seeing many old masterpieces of church music when he sojourned in Bologna (August–December, 1836).

‡ "Il Proscritto" was composed hurriedly and produced at La Scala, Milan, March 13, 1841. It was performed only once, and its failure was complete. The chief singers were the famous and beautiful Erminia Frezzolini-Poggi, whom Nicolai had thought of marrying, before she wedded Poggi, the singer, who gave his calculating father 40,000 francs to get rid of him. Dominico Donzelli, Filippo Coletti, Castellan, and Rossiher. Nicolai said that Frezzolini sang wretchedly,—they were not then on speaking terms,—but he admitted that the opera, as a whole, was poor stuff. This opera, entitled "Der Verbannte," was produced at Berlin November 19, 1849, but von Ledebur says that the music was a revision of Nicolai's earlier opera, "Il Templario," produced successfully at Turin, February 11, 1840. Richard Grant White, no mean judge of singers and women, characterized Henrietta Sontag as "probably the most lady-like prima-donna that ever trod the

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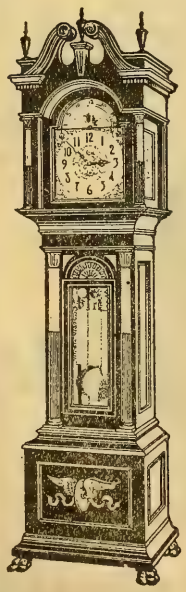
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certs of this nature at his own risk at Vienna in 1843, 1845, and 1847, at which excerpts from operas, church music, songs, and virtuoso pieces were performed. Thus at his "Farewell" concert April 1, 1847, Jenny Lind sang, and for the first time extracts from his opera, "The Merry Wives of Windsor," were performed. This opera, begun in Vienna, was not performed until March 9, 1849, at the Royal Opera House, Berlin.

The statement, therefore, in Riemann's "Musik-Lexikon" (1905), that the Mass dedicated to Friedrich Wilhelm IV. (1843) and "a Festival overture for the Jubilee of the Königsberg University" led directly to Nicolai's call to Berlin, is misleading. The overture was composed and performed at Vienna before this Jubilee.

The overture, however, was performed at Königsberg in 1844, on the occasion of the "Three Hundredth Jubilee Festival of the Albertus University." Nicolai noted in his Diary: "The University festivities were indeed imposing and beautiful. The King arrived on August 27. The festival exercises were on August 28, 29, and 30. On the 28th I conducted in the Domkirche my overture on Luther's choral,

stage; unless we must except that captivating embodiment of stately elegance, Mlle. Frezzolini, who came here in 1857, when her personal and vocal attractions were on the wane, but who preserved in the expression of her face and in her bearing a beauty that could never fade. She was the ideal of a beautiful great lady of the olden time." Erminia Frezzolini, born at Orvieto in 1818, died at Paris, November 5, 1884. She studied with her father, a buffo, Nuncini, the elder Ronconi, Manuel Garcia, and Tacchinardi, and appeared first at Florence in 1838 in "Beatrice di Tenda" and Vaccaj's "Marco Visconti." Chorley described her husband Poggi as a mediocre singer, though he enjoyed a certain reputation in Italy, "aided, moreover, by a reputation for gallantry; here, if such spurious triumphs there were, they passed unnoticed." And of Mme. Frezzolini, who visited London in 1842, Chorley said, after stating that she was then the idol of Italy: "How and why this elegant, tall woman, born with a lovely voice and bred into great vocal skill (of a certain order), failed to make any impression here, are questions not to be settled easily. She was the first who arrived of the 'young Italians'—of those, I mean, who fancy that driving the voice to its extremities can stand in the stead of passion; and, at the time of her arrival, we were unused in England to such force and falsity of effect. But Mme. Frezzolini was, nevertheless, a real singer; and her art stood her in stead for some years after Nature broke down, prematurely—possibly owing to the strain put on its every gift and capacity. When she had left her scarce a note of her rich and real *soprano* voice to scream with, Mme. Frezzolini was still charming; and her Indian summer was found better than her spring, so far, at least, as Parisian admiration is concerned. In London she never took root." *The Athenæum* of 1842 complained of her "stooping and angular attitudes" and "very painful grimaces," although her face in repose was handsome. She sang for the first time in New York, September 7, 1857, as Amina in "La Sonnambula." After she had known poverty, she married a distinguished physician in Paris. For a further description of her, see the Entr'acte in the Programme Book of the Boston Symphony Orchestra (Boston), January 4, 1908 (pp. 842–844).

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'Ein' feste Burg ist unser Gott,' which I have dedicated to my native town. The King on that day did not come to the church, prevented by an illness. I was exceedingly sorry for this. The music director, Saemann,* conducted, likewise, several compositions which in part were excellent. With him and the music director Sobolewski,† the director of the so-called Singakademie, I had much trouble, for my appearance was to them as a thorn in the eye, they were so envious." Nicolai also recorded with pleasure that on August 30 he was invited to the King's table, and Saemann and Sobolewski were not bidden. Furthermore, the King talked affably with him.

***

The overture is scored for mixed chorus, two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, organ, and strings. At this performance the chorus parts are omitted. The overture begins F major, 4-4, with the choral. This is then treated in fugal manner, with contrapuntal development of thematic fragments and with the entrance of a second theme.

The overture with organ and without chorus was performed in

* Carl Heinrich Saemann was born at Königsberg in 1790, and he died there in February, 1860. He was appointed organist of the Parochial Church of that city in 1814 and director of music at the University in 1824. Among his compositions are an oratorio, "The Resurrection" ("Die Auferstehung"), and several suites of pieces for organ. He published a book, "Gedanken über den Choral" (Königsberg, 1819), and another one, "Der Kirchengesang unserer Zeit" (Königsberg, 1854).

† Eduard Sobolewski was born October 1, 1808, at Königsberg. Riemann says he died at St. Louis, May 23, 1872, as conductor of the Philharmonic Society. (Fétis quotes Gollmick and gives the date of birth as 1804). Sobolewski succeeded Dorn as conductor at the Königsberg opera house, but he resigned the position in 1836 to conduct the singing society which he had established. He became acquainted with Wagner at Königsberg, and through Liszt his opera "Comala" (1858), the oratorio "Vinvela" (1853), and the symphonic poem "Meeresphantasie" were performed at Weimar. Riemann speaks of "Vineta" (*sic*) as a symphonic poem, but see Ramann's "Franz Liszt" (Vol. II., Part 2, p. 88). It appears from a letter of von Bülow to Liszt (February 11, 1857) that Sobolewski was then conductor of the Bremen opera. Bülow was interested in his music. He spoke well of "Comala," and he added that Sobolewski was not a "sure" conductor. Liszt wrote an article about "Vinvela" (*Ges. Schrift*, IV). Among other compositions by Sobolewski are the operas "Imogene" (Königsberg, 1833), "Velleda" (Königsberg, 1836), and "Salvator Rosa" (Königsberg, 1848); the oratorios "Johannes der Taufer" (Königsberg, 1846) and "Der Erlöser"; symphonies (No. 1 was produced at Königsberg in 1829; the second is entitled "South and North"); a mystery, "Heaven and Earth" (Leipsic, 1845); cantatas, hymns, part songs. Sobolewski contributed to German music journals, and, as an advocate of the "New School," wrote "Oper nicht Drama" (1857) and "Das Geheimnis der neuesten Schule der Musik" (1859).

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Boston as early as January 13, 1864, at a concert of the Orchestral Union in Boston Music Hall. Mr. Zerrahn was the conductor; Mr. Eugene Thayer was the organist. The overture with chorus, orchestra, and organ, was performed at a Handel and Haydn Festival, May 23, 1865, and at concerts of the same society, May 13, 1866, May 5, 1868, May 9, 1871, etc.

***

"Ein' feste Burg" is Martin Luther's version of Psalm xlvi.

Ein' feste Burg ist unser Gott,
Ein' gute Wehr und Waffen,
Er hilft uns frei aus aller Noth,
Die uns jetz hat betroffen
Der alte böse Feind,
Mit Ernste er's jetz meint:
Gross', Macht und viele List,
Sein' grausam Rüstung ist,
Auf Erd'n ist nicht seins gleichen.

Mit unsrer Macht ist nichts gethan,
Wir sind gar bald verloren,
Es streit't für uns der rechte Mann,
Den Gott selbst hat erkoren.
Fragest du wer er ist?
Er heisset Jesus Christ,
Der Herre Zebaoth,
Und ist kein andrer Gott,
Das Feld muss er behalten

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Und wollten uns verschlingen,
So fürchten wir uns nicht so sehr,
Es soll uns doch gelingen;
Der Fürste dieser Welt,
Wie sauer er sich stellt,
Thut er uns doch nichts,
Das macht, er ist gericht't,
Ein Wörtlein kann ihn fällen

Das Wort sie sollen lassen stahn,
Und kein'n Dank dazu haben.
Er ist bei uns wohl auf dem Plan
Mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehre, Kind und Weib,
Lass fahren dahin,
Sie haben's kein'n Gewinn,
Das Reich Gottes muss uns bleiben.

Thomas Carlyle's translation into English is as follows:—

A safe stronghold our God is still,
A trusty shield and weapon;
He'll help us clear from all the ill
That hath us now o'ertaken.
The ancient prince of hell
Hath risen with purpose fell;
Strong mail of craft and power
He weareth in this hour—
On earth is not his fellow.

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But for us fights the proper man,
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Ask ye, Who is this same?
Christ Jesus is his name,
The Lord Zebaoth's Son—
He and no other one
Shall conquer in the battle.

And were this world all devils o'er,
And watching to devour us,
We lay it not to heart so sore—
Not they can overpower us.
And let the prince of ill
Look grim as e'er he will,
He harms us not a whit;
For why? His doom is writ—
A word shall quickly slay him.

God's word, for all their craft and force,
One moment will not linger;
But, spite of hell, shall have its course—
'Tis written by his finger.
And though they take our life,
Goods, honor, children, wife,
Yet is their profit small;
These things shall vanish all—
The city of God remaineth

***

To Luther were long attributed thirty-two choral melodies. The number gradually diminished, until only three, "Ein' feste Burg" (1529 or 1530), "Jesaia dem Propheten das geschah" (1526), and "Wir glauben all' an einen Gott" (1526) remained; but still later investigation leaves one in doubt concerning the authorship of even "Ein' feste Burg," which is by some attributed to Johann Walther.*

* Not the celebrated organist and compiler of the "Musikalisches Lexicon" (1684–1748), but a singer in the Electoral Chapel at Torgau, who was summoned to Wittenberg by Luther to assist in the composition and regulation of the German mass. He was Court chapel-master at Torgau from 1525 to 1530, chapel-master to Moritz of Saxony, of the Dresden Court Chapel. He published several collections of church music, and his "Geystlich Gesangk-Buchleyn" (Wittenberg, 1524) is said to be the first Protestant singing-book. Born in 1496, he died at Torgau in 1570.



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The tune was first published with the text in "Psalmen und geistliche Lieder" at Strasburg, probably in 1538. The hymn itself was probably written at Coburg in 1530. Some give the date 1527. Erk gives it as 1529.

The form of the melody "Ein' feste Burg," as it now stands, was shaped by Bach in cantatas, especially in the cantata "Festo Reformationis," and it differs from that of Luther's time.

Bäumker, in a discussion of the authorship of popular German choral melodies, goes so far as to say that the Evangelical church in its early days could not boast of one simple melody which was the outcome of Evangelical thought or musical practice.

The melody "Ein' feste Burg" has been used by many composers, as by Mendelssohn for the finale of his "Reformation" symphony; by Raff for the overture composed in 1854 and first played at the Grand Ducal Theatre, Weimar, January 2, 1855, as a prelude to Genast's tragedy "Bernhard von Weimar;"* by Meyerbeer in "The Huguenots;" and by Wagner in the Kaiser March.

***

Nicolai had an unhappy boyhood. His father, Carl, tenor and singing teacher, was separated from his wife. He was a petty tyrant, and he educated Otto as a pianist merely in the hope of making money out of him. When Otto was sixteen years old, he left his father to seek his fortune. In after-years Otto contributed to his support. Carl went to Berlin after the death of his son, took charge of Otto's effects, sold the score of "The Merry Wives of Windsor" to a Berlin firm of publishers, and settled in Berlin as a teacher of music and languages. He soon fell into the old ways that had embittered Otto, squandered what Otto had left, became wretchedly poor, and died in a hospital at Berlin, April 2, 1857. He was born October 29, 1785. He wrote an opera, "Artaxerxes," songs, piano pieces, a "Pater noster."

Otto was enabled through a man named Adler, a Counsellor of Justice, to go to Berlin, where he studied music with Klein and Zelter.

* Raff's overture was performed in Boston by the Philharmonic Society, April 13, 1882, and at a concert of the Boston Symphony Orchestra, November 14, 1903.

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He became known as an excellent teacher, and in 1838 von Bunsen, the Prussian ambassador at Rome, secured for him the position of organist at the chapel of the ministry. He studied at Rome under Baini. In 1838 he went to Vienna as conductor at the Kärntnertor-Theater, but returned to Rome in 1838, and began to compose operas: "Enrico II." (1839), "Rosmonda d' Inghilterra" (1839), "Il Templario" (1840), "Odoardo e Gildippe" (1841), "Il Proscritto" (1841, produced as "Die Heimkehr des Verbannten" at Vienna in 1844). He met with much success in Italy, where he was often taken to be Italian "by reason of the final 'i' in his name." I have already spoken of his second engagement in Vienna and of his call to Berlin. He is best known to-day by his delightful opera, "Die lustigen Weiber von Windsor," with libretto based by Mosenthal on Shakespeare's "Merry Wives of Windsor," which was produced at the Royal Opera House, Berlin, on March 9, 1849, under the direction of the composer. He died only a few weeks after this triumph, and a fortnight after he had been appointed as associate of the Royal Academy of Art. He has been characterized as full of talent, enthusiastic, ambitious, but also vain and capricious. His diary, entertaining and at times delightfully naïve, does not show the vanity to which Hanslick refers. Nicolai's life has been written by H. Mendel (1868).

Besides the operas just mentioned and this overture, Nicolai composed an "Agnus Dei" (1831); "Gloria in Excelsis" for 8 voices; "Psalm 97"; "Te Deum Laudamus" (1832); "Psalm 54 for 10 voices with chorus" (1834); "Pater noster" for 8 voices, Op. 33; Mass



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***

"The Merry Wives of Windsor" was performed in Boston for the first time, and in German, at the Boston Theatre, May 6, 1864. The cast was as follows: Mistress Ford, Bertha Johannsen; Mistress Page, Marie Frederici; Falstaff, Joseph Hermanns; Page, H. Steinecke; Ford, Lehmann; Anne Page, Pauline Canissa; Fenton, T. Hablemann; Slender, Haimer; Dr. Caius, Kronfeld. Carl Anschütz conducted.

The opera was performed in English (a new version prepared by H. E. Krehbiel) at the Boston Theatre by the American Opera Company, April 22, 1886. The cast was as follows: Mistress Ford, Pauline L'Allemand; Mistress Page, Jessie Bartlett Davis; Falstaff, William Hamilton; Ford, A. E. Stoddard; Page, M. W. Whitney; Anne Page, May Fielding; Fenton, W. H. Fessenden; Slender, John Howson; Dr. Caius, Ed. O'Mahoney. Theodore Thomas conducted.

The original cast at Berlin was as follows: Frau Fluth, Leopoldine Tuczek; Frau Reich, Pauline Marx; Falstaff, August Zschiesche; Fluth, Julius Krause; Reich, August Mickler; Fenton, Julius Pfister; Anna, Louise Koester; Junker Spärlich, Eduard Mantius; Dr. Cajus, A. Lieder.

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Mr. MISCHA ELMAN, violinist, was born on January 20, 1892 (the date 1891 is also given), at Stalnoje in the Government of Kiev, Russia. "His father, a schoolmaster, recognized the boy's great talent, and at the age of five Mischa played before a select audience at a concert arranged by the President of the village, a lady of nobility, when the youthful performer astonished his hearers by playing several pieces on a small violin. He had no knowledge of notation, but played by ear familiar and popular pieces which his father had previously played to him." His father finally succeeded in taking his son to Odessa and in gaining his admission to the Imperial Music School of that city. He was there taught the violin by Fidelmann, and his extraordinary ability became known outside of Russia. Early in 1903 Leopold Auer invited him to St. Petersburg to study with him.

He then played in public for the first time early in October, 1904, at a concert of the German Singing Club in St. Petersburg, and ever since has led the life of a virtuoso.

His first performance in Berlin was on October 15, 1904. His first public appearance in England* was at one of Charles Williams' concerts in London, March 21, 1905, when he was hailed as a great and mature violinist at the age of thirteen. He played in the United States for the first time at a concert of the Russian Symphony Society in New York, December 10, 1908 (Tschaikowsky's concerto). His first recital in New York was on December 17, 1908.

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PETER TSCHAIKOWSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 15th of that month he wrote Mrs. von Meck that the weather had

*Elman played a few evenings before in London at Lady Palmer's "At Home" at the Salle Erard.

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been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for "its freshness, piquant rhythms, beautifully harmonized melodies," and added; "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on March 31 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted

*Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 8: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 15 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The Finale, unless I am mistaken, is as successful as the first movement." On April 17 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante, which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 10: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Mr. Timothée Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900, by Miss Maud Powell on April 13, 1901, by Mr. Karl Barleben, April 1, 1905, and by Mr. Petschnikoff, November 24, 1906.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic

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connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final, delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the inde-

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scribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This Finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

***

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (December 27, 1881) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Emile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto.

* Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named Imperial State Councillor.

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The first that dared to play it was Adolf Brodsky.* An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work,

* Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teachers' quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony Concert, November 28, 1891 (Brahms's Concerto.) He also played here with the Symphony Orchestra of New York and in quartet.

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which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it." *

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, January 8, 1882, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzten fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems to us amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played:

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above-mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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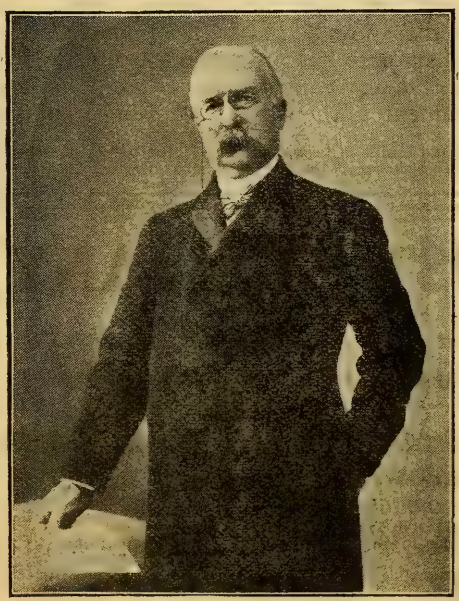
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it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 12, 1882: "I have been carrying on a singular correspondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient



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Yours very truly,

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time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."

ENTR'ACTE.

A NOTE ON HECTOR BERLIOZ.

BY PHILIP HALE.

Mr. Adolphe Boschot entitles the second volume of his life of Berlioz "Un Romantique sous Louis Philippe."* The third volume, "Le Crépuscule d'un Romantique," is now in preparation. The biography will be a long one when it is completed: the second volume alone contains nearly 700 pages. Perhaps it might have been published in a

*This volume was published at Paris, February 19, 1908 (Librairie Plon).

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more condensed form. There are certain spinnings-out and repetitions, yet it would not be easy to decide on just what should be omitted. A reader might reasonably complain of the tiresome reiteration of catch-phrases which are supposed to aid in the portrayal of the composer's character. Because Berlioz in his letters expressed admiration of Virgil, Shakespeare, Miss Smithson, and his own music by exclaiming "Thunder and lightning!" sometimes with three or four exclamation points, why should Mr. Boschot repeat the phrase *ad nauseam* in the course of the narrative or comment?

Yet this biography is one of extraordinary interest to them who rank Berlioz among the greatest of geniuses that have expressed their character and emotions in music, to them that are inclined to look upon him as a juggler with orchestral instruments, and finally to all them that find pleasure in studying the career of any uncommonly brilliant and influential man.

Whatever may be said of Berlioz, he was certainly extraordinary. He was of his own time, a romantic of the romantics, yet he was far beyond his own period, so that his best music sounds to-day extremely modern. But let us not consider him now as a composer; let us see what Mr. Boschot has to say about him as a man.

Berlioz had an unusual gift of expressing himself in words as well as music. His feuilletons are entertaining in 1908, although the compositions he discussed were often insignificant, although many of the men and women who sang and played for him are now only names as in a long-stale city directory; his more carefully prepared articles, as the description of Beethoven's symphonies, are masterpieces and inimitable;

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his letters are admirable for their spontaneity, wit, shrewd observation of men and things, revelations of self, individual charm; his treatise on orchestration is both a musical rhapsody of high imaginative flight and a storehouse of information; his memoirs are to be ranked with those of Cellini, Herbert of Cherbury, Casanova, and Rousseau. No wonder that these memoirs excited the wonder of Henley; no wonder that the man himself compels respect as an artist in words as in music.

The world for years knew the life of Berlioz through these memoirs, the letters to Humbert Ferrand, and the letters collected and edited by Bernard. There were pages in the memoirs that could not be reconciled with statements in the letters. In the memoirs Berlioz displayed an Olympian indifference in the matter of dates. The world was not too curious about these contradictions, and the memoirs were considered as the true life of the composer by himself. The legend of Berlioz then shaped itself. The world then looked on him as a heroic soul, fighting a desperate cause,—unaided, misunderstood in his own country, appreciated only in Germany and Russia. His concerts in Paris were organized at his own cost. He supported himself for years by writing reviews of concerts and loathed the chains and bondage. Paganini came to his rescue with 20,000 francs. Habeneck, conducting the "Requiem," put down his bâton at a critical moment and took snuff instead of giving the necessary cue. Then there were the women, Camille Moke, the pianist, who was false to him and married Pleyel; Harriet Smithson, the play actress; Marie Recio, born Martin, who played the part of the Dark Lady of the cryptic sonnets; and at last Estelle, the placid old woman whom Hector had known in her youth. There is the romance of disillusionment and disaster; of strife within domestic walls, in opera house, in concert hall; of two wives who in turn provoked discord and were only quiet when they were side by side in death; of the untimely taking away of the dearly beloved son; of the last morose years when the body was racked and the mind without hope was gradually extinguished.

Much has been written of late about Berlioz. There are the books by Messrs. Prodhomme and Tiersot. Additional volumes of correspond-

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ence have been published. There are essays on Berlioz as a writer. But the volumes of Mr. Boschot are the first to explain fully inconsistencies, contradictions, to correct certain false impressions derived from Berlioz's own statements, to show us the man himself as he must have been seen by some of his contemporaries, who admiring him, fond of him, yet had the gifts of discretion and silence.

Objection has been made in Paris to Mr. Boschot's methods and frankness, as though it were his purpose to blacken the character of the composer, to tarnish the glory of an illustrious Frenchman. This objection seems to any reasonable and disinterested reader unfounded. Mr. Boschot is not malicious. He is first of all an indefatigable investigator.

We learn from him that Berlioz had powerful friends in political circles, in newspaper offices, among artists; that, at the time he was complaining of poverty, he was in receipt of money which would have supported him, had he been prudent; that he was as shrewd and industrious in blowing the trumpet of his praise and inducing others to sound fanfares as was Wagner after him; that he left no wire unpulled. Fact is heaped on fact. Yet nothing that is brought forward can affect the character of Berlioz's music, and the man himself stands out as a still more extraordinary and in many ways a still more heroic figure.

We now know clearly for the first time the boredom of Berlioz as a *prix de Rome* in the Eternal City, under the care of Horace Vernet and associated with students who could not understand the romanticism of the young composer. We learn that, after the return to Paris, Berlioz received his pension from the government, yet deferred his obligatory

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sojourn in Germany. The government itself was strangely tolerant toward him and his caprices.

It now seems well established that Habeneck did not take his famous pinch of snuff; that, on the contrary, he labored both in Paris and in other cities to produce music by Berlioz to the best of his acknowledged and indisputable ability. There is still doubt about the Paganini episode. Was the greedy violinist only a go-between, and did he pass over money that had been intrusted to him for the purpose? Or, since he had been attacked fiercely by the Parisian press and since he could not play in Paris with any pecuniary success, did he take the advice of a knowing journalist and give 20,000 fr. to Berlioz, who was at the time a power as a critic? The latter supposition now seems probable, yet there is not one bit of evidence that Berlioz was privy to the transaction. On the contrary, there is every reason to suppose that he was overpowered by Paganini's appreciation and generosity, and treasured the recollection till the day of his death.

For the first time we are as intimate with Berlioz in his private life as though we had personally known the procession of noble dames that he pursued. The strange story of Camille Moke is told by Mr. Boschot in his first volume, and so is the story of Berlioz's passion for Harriet, women who inspired in turn his Fantastic Symphony, its sequel, "Lélio," and his "Romeo and Juliet." The second volume gives additional details.

After Hector left Rome through the kindness of Vernet, before his "exile" was officially at an end, he returned to his father's house at Côte-Saint-André, and there, melancholy, passionate, and bored, he wrote

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A new and girlish Juliette came to the operatic stage Tuesday afternoon in Miss Charlotte Grosvenor. Miss Grosvenor has never studied abroad, as has Miss Farrar, Miss Nielson and others of this land. She found her voice here and it has been trained here in Boston by a preceptress herself experienced in operatic endeavor and now skillful in imparting her knowledge and the benefit of her practical experience to others of a younger generation. On the whole Gounod's Margherita would have been an easier task for the debutante than Juliette, for it is a more familiar role, one more easily guided by the unchanging conventions of past interpretations. But she chose Juliette and thereby, vocally at least, was certain to gain a larger success if she were to succeed at all.

Distinctively girlish was Miss Grosvenor's Juliette. This daughter of the house of Capulet was no matured woman, sure of hereself, sure of her charms. She was diffident when introduced to a throng of flattering guests; she was shy and reserved at the first encounter with Romeo, though none the less she showed that he had impressed her and attracted her. In the balcony scene she revealed her love for Romeo gradually and with maidenly caution. In Friar Laurence's cell, again, she approached the fateful union and accepted the impressive benediction with apparently full realization of the tragedy to follow, and not at all as budding and even full blooming Juliettes have been known to do. Likewise in the tomb, her grief, her despair, and her determination to die by Romeo's side were of girlish quality.

In truth, if criticism is to be made, in such degree did Miss Grosvenor's repression of dramatic fire deaden the vocal blaze, but it could not weaken the purity of the tone itself, it could not lure it from the pitch and it could not cloud the almost flawless attack on the coloratura passages which Juliette must travel to be an acceptable Juliette. A singer who can meet the technical requirements, avoid the subtle pitfalls and translate the many difficult pages of Juliette's score with only the slightest lapse or deviation, as Miss Grosvenor did, has won two-thirds of the battle. This much seems certain, that Miss Grosvenor, barring a first few moments of tense nervousness, has in her the power of absolute vocal control and of physical poise. The large and fluttering audience was not disappointed; it was even tremulous with joy when the floral parade at the end of the first act brought to Juliette's feet roses and violets sufficient to stock a conservatory

to Mme. Vernet a long letter, in which he hinted at a marriage with her daughter Louise. He said that his father wished him to marry, and that, if the bride were worthy, he should have from him 100,000 fr., but he would not sell himself at any price. Did the Vernets answer this letter? No one knows. When Hector went to Paris, he took the rooms which Harriet had once occupied, and his passion for her broke out more furiously than before. She returned to Paris with a wretched company of players and failed.

It may be remembered by some that Berlioz attacked Fétis, the critic and pedagogue, in his "Lélio." Why did he make this wanton and impudent assault? Fétis had favored the music of Berlioz, and had in fact treated him with peculiar consideration when others had characterized the composer as a madman; but Fétis had lost money by publishing the *Revue Musicale*, and certain stories concerning his private life, whispered about, led to his withdrawal from the position of librarian at the Conservatory. Surely, the greater reason why Berlioz should be generous toward him. Camille Moke, after her love affairs with Berlioz and Ferdinand Hiller, married Pleyel, the manufacturer of pianos. She was adventurous by nature, and after her marriage she became still more emancipated in her views concerning the conduct of life. After several "amiable episodes," she lived, a teacher, near Fétis (who was at the time director of the Brussels Conservatory), and it was rumored that their intimacy was more than musical. Berlioz could not in 1831, when he wrote the famous attack, have foreseen this relationship. It is probable that Fétis was already interested in Camille when he urged her to break her betrothal with Berlioz.

There are entertaining stories about the wooing of Miss Smithson. She naturally could not understand why a young man whom she had never met should introduce her as the light woman in the finale of his Fantastic Symphony. She was not musical herself, and in after years it was a grief to Hector that she did not have a soul above the tunes of Auber. It would not have consoled her to know that his light woman was originally intended for Camille, as now seems probable. She had heard that Hector was an epileptic.

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for her. She was then a woman of the Rubens type, large, decorative, dazzling. And Heine, Dumas, Sue, Legouvé, Janin, Hiller, the brains and wits of Paris, looked at her and marvelled. The period was still romantic, and Bocage, who spoke the monologue in "Lélio," was a type of the romantic hero, the sinister and accursed one, the breaker of hearths, the ruiner of souls, the Giaour, Antony, Manfred, Lara; pale, with heavy eyebrows, thin, phantasmal, with face worn and body racked by fatal passions, with voice metallic, thunderous, cavernous and now caressing in vague, disturbing amorous whispers.

Hector and Harriet met and loved. His family protested against their marriage. Her sister, deformed and malevolent, endeavored to cool Harriet's passion. But Harriet was thirty-three years old and now unsuccessful on the stage; heavily in debt and weary of her wandering life; her shoulders were too round; her lines too mature; she was heavy-bodied. It was time for her to marry, and this astonishing, delirious young man, brilliant, a genius, loved her.

They had one year of happiness. The woman whom he thought to be sensitive and timid, whose purity provoked him to a famous confession, developed into a *terrible amoureuse* She was exacting, annoying in her demands. She was insanely jealous of women praised by him in a feuilleton. She intercepted letters, opened drawers. A son was born to them, whose young years were frightened by the scenes between the father and mother. Now and then Harriet would appear in some tragic excerpt in a second-rate theatre and with pitiably incongruous surroundings. She was not even a falling star. Her glory had passed forever. She took to drink, and became gross, intolerably fat. She was no longer an inspiration.

The fair Ophelia once adored by him was now forty years old, puffy, obese, who welcomed him returning from the opera, concert hall, or café. She met him with alcoholic endearments and extravagant

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caresses. Jealous as she was in her shabby, slovenly kept rooms, she could not for a time name any particular woman, for singers, dancers, actresses, the run of light women with whom Hector naturally came in contact, had made no deep impression on him. They were facile, vain, and designing rather than passionate. In 1841, eight years after her marriage, Harriett began to suspect Miss Recio,—Marie Geneviève Martin, to give her true name, the daughter of an army officer and a Spaniard. The girl, longing for an operatic career, took the name Recio, for Italian singers were then in fashion. Her father was dead, and she and her mother were poor.

Marie was then twenty-seven, and she was described as most desirable; a tall brunette, rather thin-faced, with a warm pallor; her hair was thick and of glossy black; her eyes were black and hard, but veiled under drooping eyelids, and the lashes were long and languorous; the mouth was full, as were the scarlet, bulbous lips; she was svelte and the daughter of a Spaniard; a *fausse maigre* and ardent.

Once more Berlioz was passionate. The daughter appealed to him, the mother coddled him. Here he found a home. For two years he had felt no spur to musical composition. Now he was eager to create.

There was a price to pay. Marie demanded an engagement at the Opéra. Berlioz as a critic was a power. Could he not secure her a position?

Marie sang "a little." Hector's life with Harriet was unbearable. She was more jealous than ever, and her passion for Hector had now the intensity of desperation. Her one hope was that the son would save for her his father.

Hector yielded to Marie's entreaties. She was engaged at the Opéra for one year, although she had never been on the stage, as the *Courrier* maliciously remarked. She was to receive 110 fr. a month and 7 fr. "for heating" for each performance. She made her first appearance in the little part of Ines, in "La Favorita." The *Gazette Musicale*, the organ of Berlioz, said of her: "This young person, endowed with a fresh, pure voice and a tall and elegant figure, could not fail to be well received. When she will be more accustomed to the scene, more important successes will evidently be reserved for her." In the *Journal*



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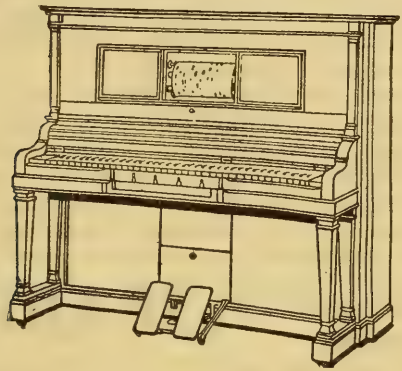
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des Débats, of which he was the musical critic, Berlioz apologized for Marie by speaking of her fear of the audience; he praised the extent and purity of her voice and the seductive freshness of its timbre. He insisted, as one having personal knowledge of her physical advantages, that she should be allowed to appear as a page, as Isolier in "Comte Ory."

She did appear as the page, and Berlioz then made a powerful enemy, who worked against him at the Opéra, when he wished to be appointed conductor when he endeavored to have an opera performed there. He praised the physical appearance of Marie at the expense of Mme. Stoltz, for he said in the course of his article: "Other actresses who expose themselves to the treachery of this gay costume resemble in legs and body a sack of nuts placed on a foot-stool. Miss Recio, without imitating Mme. Stoltz, has known," etc. The comparison was rude and not witty, and it worked him much harm, for Mme. Stoltz was the dear friend of the director of the Opéra.

Berlioz had now two households to provide for. Harriet was impossible. Marie made enemies for him on every hand; furthermore, she persisted in singing. Only inconsiderable parts were given to her at the Opéra, and at last she asked for a vacation. Here was Mme. Stoltz's opportunity. The director granted the leave of absence, "to finish on the 8th of October, the term of your engagement." Marie

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was soon without her 120 fr. a month, and the burden of Berlioz was that much heavier.

She went with him to sing at his concerts in Brussels, where Fétis, whom he had abused, was the incarnation of kindness. Harriet read that Marie was among the artists that accompanied him. She also read that her husband was about to make a concert tour in Germany, for there he had influential friends and there his music would be appreciated. She spied his movements, but he lulled her suspicions. Little by little he removed his musical material. When the mother and the boy were both away one day, he took out his trunk. And with him, as he fled like a thief, went Marie Recio, who would hold him enshrined until she died, who would isolate him, and fill his mind with bitterness toward others. He was then forty years old, and he entered with Marie into the dusk of his flaming, tumultuous life.

***

Berlioz was a born journalist. He was, indeed, more than this, for his "Memoirs," romantic as they are, extravagant as they often are, and also purely imaginative, show a strongly marked, individual literary force and an uncommon brilliance in expression of thought. To have won, as Berlioz, the writer, did, the critical admiration of William E. Henley, was no mean triumph.

Berlioz began as a contributor to the highly respectable musical journal edited by Fétis. He also wrote, soon after his return from Rome, for *Europe Littéraire*, which had an aim of its own,—to reveal contemporaneous thought, purposes, endeavors in art and literature; to be a review of international art. Among his colleagues were Dumas

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the Elder, Hugo, Karr, Michelet, Nodier, Soulié, Vigny, Sue. After his marriage to Harriet Smithson, in order to earn his living and to be recognized in concert halls and theatres as a man of importance, he became the music critic of the *Rénovateur*, a journal of the Legitimatists. The *Rénovateur* paid little to its contributors. Berlioz began by writing an amiable article on a ballet and the dancer Taglioni. A.ready his eyes were on the Opéra for the production of a work by him, so it is not surprising to find him complimenting the manager, the orchestra, the scene painter, and the costumer.

Yet his next article contained probably the most valuable and illuminative criticism of Chopin's playing that has come down to us. "To be able to appreciate him [Chopin] wholly, I think it is necessary to hear him when you are near him, in the parlor rather than in the theatre, and without thought of any preconceived idea. Chopin, player and composer, is unique; there is no point of resemblance between him and any other musician of my acquaintance. . . . Scarcely any one besides Chopin himself, unfortunately, can play this music and give it the character of something unexpected, unforeseen, which is one of its chief charms. His performance is veined with a thousand nuances of movement. He holds the secrets of these nuances, which cannot be pointed out. There are incredible details in his mazurkas, and he has found how to make them doubly interesting by playing them with the utmost degree of gentleness, with a superlative softness. The hammers just graze the strings, so that the hearer is tempted to draw near to the instrument, and strain his ear, as though he were at a concert of sylphs and will-o'-the-wisps."

This and the finest appreciation of the music itself were written in 1833, when Chopin's pieces were to the great majority of composers and pianists a stumbling-block. The greater wonder is that Berlioz so quickly understood the exquisite genius of Chopin. Sainte-Beuve said that Rousseau needed time and space to be eloquent. Berlioz to be excited to composition required a great subject. He also needed time and space and an army of performers.

I have said that the *Rénovateur* paid little. Berlioz contributed a feuilleton a week, and he received about 150 or 200 francs a month.



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He prepared his copy with gusto. The reader saw at once that Berlioz was amused when he sat down to write. He gave good measure. His articles broke beyond the space allotted at the bottom of the page. He wrote as freely as he wrote his letters, and he was as frank and confidential. He talked in print with the spirit of a meridional. He found the happy term, the memorable phrase. He spoke about music not only as a musician, but as an artist in both words and music, as a frequenter of the foyer, an entertaining, witty man of the boulevards. Intimate with the keenest and most influential writers, he held his head proudly in their presence, and they rejoiced in his company. Yet he did not write carelessly, at random. He erased, interlined, added, cut out, was careful about his adjectives, sought out comparisons and epithets, heightened or peppered what was originally a commonplace. He made a fair copy of these undecipherable pages, and the compositor welcomed his clear manuscript that showed neither haste nor impatience. His articles were readable for all, truly Parisian,—*très Jeune-France.*" And as Mr. Boschot says, "Reading them, you heard Berlioz talking on the front steps of Tortoni's restaurant or between the rows of chairs in the boulevard de Gand."

Berlioz in those days knew nothing about Bach, whom he called an old wig, a fossil; nothing about Handel; he praised Spontini's "Vestale" as one of the loftiest productions of musical genius; of Mozart's music he knew only "Don Giovanni" (disfigured in the version of Castil-Blaze), the Requiem, and a mish-mash made from "The Magic Flute" for the Parisian stage; he was little acquainted with the music of Haydn; but he knew the tragedies of Gluck, operas by Salieri,

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Spontini, Lesueur; and at the age of twenty-five years he had been struck by Beethoven's music as by lightning. In the *Rénovateur* Berlioz fought for "grand art," and to him "grand art" meant the music of Beethoven, Gluck, Weber, Spontini, and—Berlioz.

He shouted his adoration of Beethoven, who was then not in fashion at Paris. The subjects of Louis Philippe delighted in the roulades and the bass drum of Italian opera, the vaudeville couplets at the Opéra Comique, the "*tutus*" worn by the dancing-girls at the Opéra, the ball concert promenade of Musard. "The Greeks," as Berlioz wrote, "deified Homer. As long as Beethoven has no temple here, we deserve the name of barbarians." Nevertheless, some of Berlioz's remarks in 1834 about chamber music by Beethoven awaken the suspicion that at the time he really was little acquainted with it.

Berlioz preached the religion of Beethoven, and his sermons, his appeals, were effective because he spoke the language of his period. He was read. His articles gave pleasure. Magazines copied them. The bite, the tang of his style, arrested the attention. His sayings were remembered. Whenever he spoke of Gluck, he wrote as the pure musician; but on other occasions he would indulge in personal reminiscences and also in malicious personal attacks on men then living. Cherubini was always "the illustrious old man"; never did Berlioz lose the opportunity of jesting at the expense of the Institute and of the competition for the *prix de Rome*, although he, as a winner of this prize, had been treated with singular indulgence in the matter of his pension when he had in no way fulfilled the conditions imposed by law.

As journalist, even in 1834 Berlioz had what his master Lesueur had atrributed to him, "*un talent de génie.*" Not disturbed by his own ignorance, always sure of himself, not at all uneasy in matters of erudition, passionately fond of the picturesque, the intensely dramatic, the grand, the beautiful, with an ardor that was volcanic, he was close to the Parisian public, and he was the most far-sighted, stimulating, and useful of all the music-critics of that epoch.

He became still more influential as critic of the *Journal des Débats*, the powerful journal of the still more powerful Bertin family. He began to write for this newspaper in January, 1835. For each feuilleton he



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received 100 fr.,—a payment that was then unusually liberal. His great ambition at that time was to see an opera by him produced. His position was now more formidable. He himself described it as "armed." From association with journalists he had come to the belief that the true force of the critic was in amiability, the evident desire to be kindly disposed, and, above all, silence. The critic—that is the critic-composer—should be serviceable; he should welcome the compositions of others; he should attach friends to him by favors granted; he should never fail to announce the concerts of other artists, "especially those of singers or orchestral players who would give their services to him gratuitously." There were times when it was better to be silent. But in order to be considered formidable, it was a good thing occasionally to "slate" a dead composer or one high in honor, a gouty fossil, an intimate enemy. Could Berlioz as a creative musician have been free, untrammelled? He knew everybody; he had need of everybody. If he wounded any one, would he not wound himself?

He was fortunate at first in his work for the *Journal des Débats*. His first reviews were of Conservatory concerts, and he was obliged to speak only of the great dead. These early articles have amused writers of to-day by reason of the romantic metaphors. Thus, wishing to describe the impression made by certain music of Beethoven, Berlioz likened the hearer to a man spending a dark winter's night in a Gothic castle and listening to the narration of an old legend charged with grisly horror: "The wind soughs without; only a pale light is shed by the fire on the hearth; the listener's heart beats with a secret terror," etc., etc. These metaphors now seem old-fashioned, absurd. But each period has its own metaphors, and when an image is no longer in fashion it is only bric-à-brac and it does not fit in the expression of later emotion. "Berlioz made these images live at the time, his emotion was so intense." And as Mr. Boschot well remarks, with fine malice, "metaphors used in describing music must be vague, and the best are those that are incomprehensible without appearing to be so." Abstract words that are momentarily in fashion should also be used. "For example, since Schopenhauer and Nietzsche, the word 'will' has become a magic word. Since 1830 the word 'poem' is not less so. If any one should say to us

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the symphony in C minor is 'The Poem of the Will,' we should find the saying admirable. It says nothing, and yet it seems to say everything."

As the months went by, Berlioz began to complain, vexed beyond endurance by all sorts of concerts. "Never," he wrote one day, "has the task of unfortunate critics been more fatiguing, rude, difficult, discouraging, destestable, foolish, useless. There is a rain of album pieces, an avalanche of romances, a torrent of airs with variations, a cataclysm of fantasies, a waterspout of concertos, cavatinas, dramatic scenes, comic duets, soporific adagios, diabolical invocations, classic sonatas, romantic rondos, fantastical, frenetic, fanatical."

At times he would throw prudence to the winds. Witness his pleasant little article concerning one Batta: "Alexandre Batta, the violoncellist, invariably inspires passion in women of thirty years. He tells to them (on his instrument) the 'Ave Maria,' and each one adding mentally 'Gratia plena,' supposes that the celebrated song of Schubert is only an excuse for a mysterious declaration addressed to her. He sings 'une fièvre brûlante,' and all the Marguerites bend their blond heads toward the melancholy minstrel. When the 'Romanesca' comes, this dance tune of the sixteenth century, they take pains to grow pale, to sigh, to raise toward heaven their tearful eyes; then pretty things are said about St. Cecilia, the middle ages, the cathedrals, love, faith, hope, the piece is redemanded with a faint voice, and the virtuoso, awaking the next morning, receives this mystic declaration couched in various forms: 'I understood you.' They say that at Batta's last Tuesday the intelligence of the women of thirty years was most remarkable."

Or when his friend Mme. Viardot was obliged to sing Nicolo's air, "No, I do not wish to sing," Berlioz exclaimed, "A wretched, foolish, miserable song! How clever it is indeed to say in song that you do not wish to sing, and to run scales up and down whenever the word 'roulade' occurs! What silly little melodies! The style is that of a commercial traveller! Mme. Viardot was immensely applauded."

Sometimes he was malicious in his wit, as in the case of a double bass player: "Mr. Hindle is a little man who plays exceedingly well a huge instrument. He has applied his intelligence and spent his time for many years in taming a double bass and he has now succeeded in making it sing like a canary bird."

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Note his dismissal of Thalberg when that pianist was the rage: "First concert. Thalberg enters, great applause; he leaves the stage, immense applause. He meets the box office man: 'How much?' '12,000 francs.' 'Splendid!' He goes out smoking his cigar like any ordinary being.'"

Wearied, harassed at home by the now fat but still amorous and insanely jealous Harriet, anxious to win fame at the Opéra, writing feuilletons for four periodicals, he cried out, bitterly, in one of his Sunday articles:—

"Oh, the foolish trade of a feuilletonist?"

"'Why do you follow it, then?' people may well ask.

"That's a fine question! Why do you, sir, who are a banker, spend three-fourths of your day over figures when you have a horse or two superb horses who paw the stall floor, when you could drive to the Bois to enjoy the last rays of an autumnal sun? Why do you, sir, a physician, etc.

"I'll tell you why I write feuilletons: I am a man of letters."

(To be continued.)

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This is the third of Richard Strauss's seven tone-poems. It was composed at Weimar in 1889, and in date of composition came between "Don Juan" (1888) and "Till Eulenspiegel's lustige Streiche" (1895).

It was first performed at the "Tonkünstlerversammlung" at Eisenach, June 21, 1890.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Emil Paur, conductor, February 6, 1897. It was performed again at these concerts, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906.



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The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch* and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work. "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
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Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by Mr. W. F. Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

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But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form Cold and sneering, the world sets barrier upon barrier in the way of his achievement If he thinks himself near his goal, a "Halt!" thunders in hi ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested

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the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his life of Ritter states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wäm die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sanger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck, conductor, March 2, 1907. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.



the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man.

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There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, masempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."



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(b) MAZURKA. Op. 59. No. 2 . . . . . }
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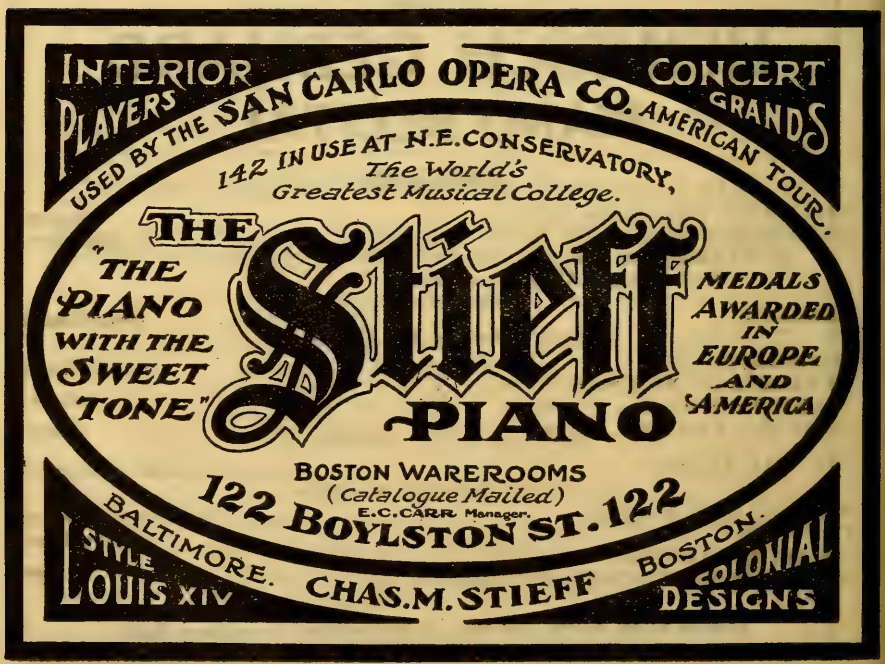
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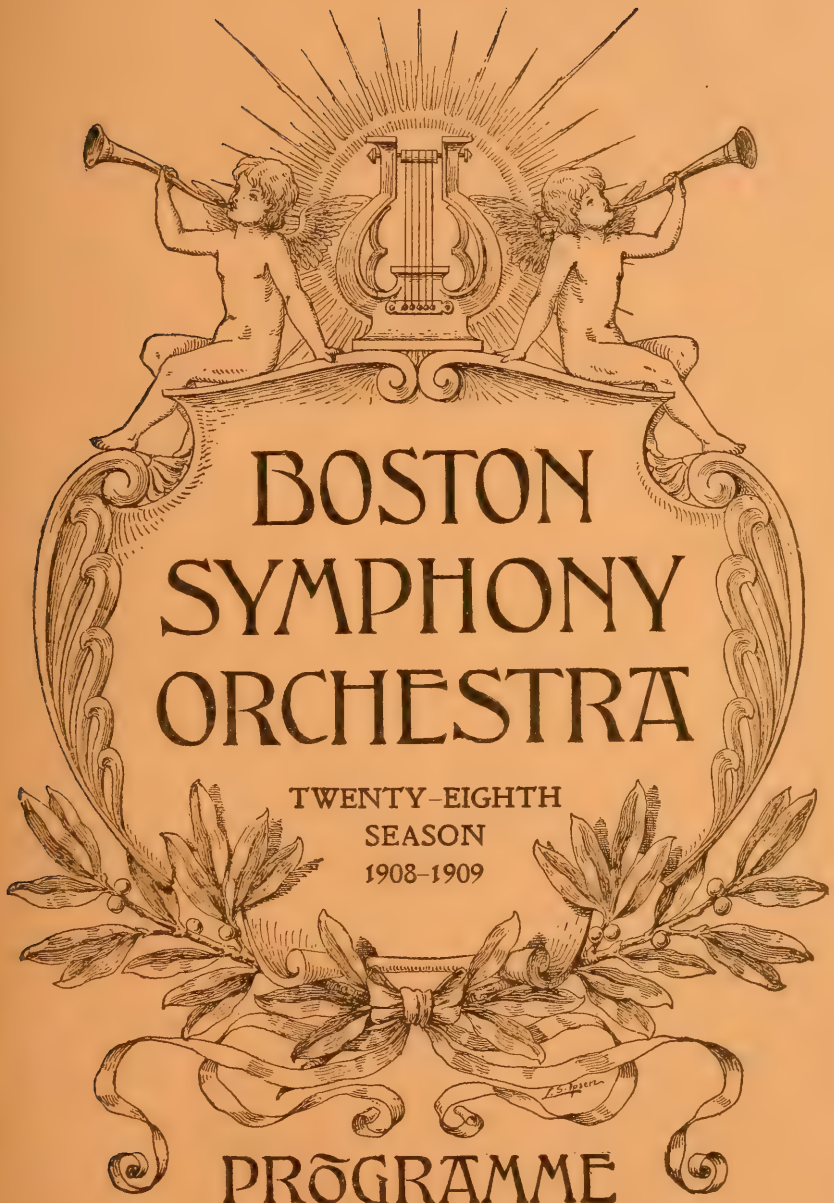
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Schubert . . . . . Symphony in C major, No. 7

I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

Debussy . . . Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé)

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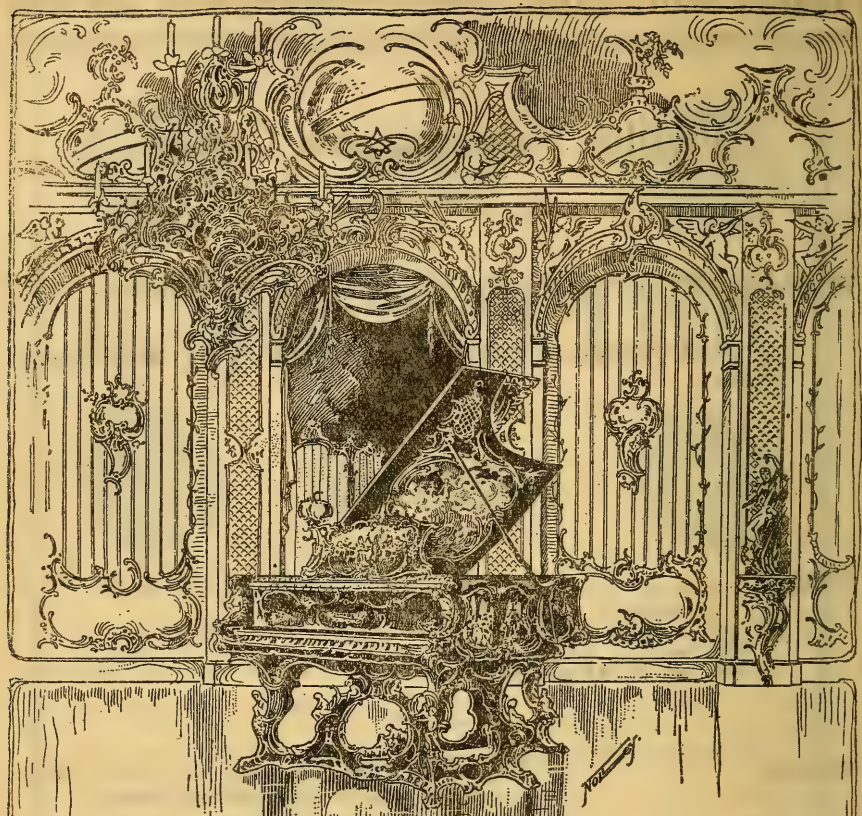
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(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

* Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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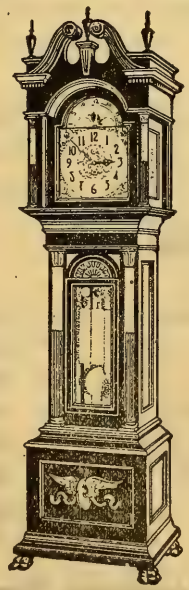
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The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the

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Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which might well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I shall not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond

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sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.

"Here we have, besides masterly power over the musical technicalities of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression, and, permeating the whole work, a spirit of romance such as we recognize in other works of Franz Schubert. And this heavenly, long-drawn-out symphony is like some thick romance of Jean Paul's in four volumes, which can never end—and, indeed, for the very best reasons, in order that it may draw along the reader with it up to the last moment. How refreshing this feeling of satisfaction of being deceived by the large wealth of melody, whereas with other composers one always fears the end, and feels often saddened by the impotent conclusion!

"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the

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general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by

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piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

***

"Schubert was the lyric singer, κατ' ἐξοχήν. What he wrote, the most joyous as well as the most tragic music, seems always to be imbued with a gentle, melodious quality, that reveals his face, seen, as it were, through tears of emotion. His music is flooded with happy warmth. Think of the great Symphony in C major! . . . How grand it is in its four glorious movements,—the first swelling with life and strength; the second a gypsy romance, with the wonderful secret horn theme ('the heavenly guest,' as Schumann so beautifully named it); the splendid scherzo; and the finale charged with colossal humor. Our interest is not awakened by developed harmonic effect or by polyphonic combinations, yet this symphony, which lasts in performance over an hour,—an unusual length for a symphony,—fascinates and carries the hearer with it. And therefore I do not understand how there are persons who, in the presence of such a direct expression of truly divine power, can find this work too long and wish that it

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should be cut. I confess that when I hear this Symphony in C major well conducted, or when I conduct it myself, I become intoxicated with the music. Free flying about in the clear air flooded with light might perhaps arouse similar emotions. Nature has denied us this joy, but great works of art give it to us." (Felix Weingartner in his book, "The Symphony since Beethoven.")

***

I. The first movement opens with a long introduction, Andante, C major, 2-2. The theme is announced immediately by two horns in unison and unaccompanied. It is developed extensively by various orchestral combinations. Horn-calls are heard in the course of the development, which, in the rhythm of the dotted quarter and eighth,—afterward contracted to the dotted eighth and sixteenth,—hint, rhythmically at least, at the first theme of the main body of the movement. A crescendo leads to a climax and the change of tempo.

Allegro, ma non troppo, C major, 2-2. The first theme is immediately exposed,—"a persistent alteration of a strongly rhythmic phrase" (strings, trumpets, kettledrums), with repeated triplets in wood-wind against triplet arpeggios in bassoons and horns. The theme is not at once developed; it is followed by a long subsidiary theme, which, after modulations to related keys, closes in the tonic. Two measures modulate to the second theme, E minor, a melody in thirds and sixths in the wood-wind against arpeggios in the strings. The development of this theme is extraordinarily long and elaborate. A figure from the theme of the introductory Andante appears in the trombones as a counter-theme. The free fantasia is also unusually long. The third section is a regular reproduction of the first. The second theme enters in C minor. There is a long coda, Più moto, which is "taken in part from the composer's earlier overture in the Italian style in D major. The coda closes with reference to the theme of the Andante introduction.

II. Andante con moto, A minor, 2-4. The form approximates both that of the sonata and of the rondo. A few introductory measures (strings) lead to the march-like first theme, played by the oboe

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and repeated by oboe and clarinet. There are subsidiary themes (A major and A minor), or these motives may be described as the second and third members of the first theme. The whole is repeated with more elaborate harmonization and instrumentation. A third repetition is begun, but there is a modulation to F major for the entrance of the second theme, which is developed at length. Soft chords in the strings are answered by horn tones, and there is a repetition of all that preceded the second theme, but with still greater contrapuntal elaboration. An episodic phrase for 'cellos, answered by the oboe, leads to an embroidered return of the second theme, now in A major, which leads to a long coda built on the first theme in A minor.

III. Scherzo: Allegro vivace, C major, 3-4. Mr. Edmondstoune Duncan writes, in his "Schubert," of this movement: "Schubert handles Beethoven's weapons with all apparent skill and ease. The form alone is eloquent of Beethoven, the inner spirit is wholly Franz's. Gayety and sadness are most curiously blended throughout this movement. Which predominates, it is hard to say. The opening is certainly intended humorously; but the trio, expressively played, might easily draw tears." The chief theme is treated contrapuntally throughout. The trio in A major is developed to a great extent.

IV. The Finale, Allegro vivace, C major, 2-4, is in the sonata form applied as a rule to first movements. It opens with a brilliant first theme, which has been characterized as a sort of ideal quickstep. A subsidiary theme of melodious passage-work follows, and is developed to a climax, and the return for a moment of the first theme leads to a second and energetic subsidiary theme. The "initial spring"

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and the triplet of the first motive are almost constantly present in the development of the three motives. The second theme, G major, is a march-like melody in thirds in the wood-wind against "a galloping rhythm" in violins and violas—which is taken from the triplet of the first theme—and a pizzicato bass. The development is very long, and the free fantasia is extended. The third part of the movement begins in E-flat major, but with this exception the repetition of the first part is almost exact. The stirring coda is based chiefly on the second theme. Mr. Apthorp says in his notes on this symphony: "An enormous effect is produced by often-recurring repetitions of the first four notes of this theme by all the strings, horns, and trumpets in octaves. These frequent groups of four C's given out fortissimo remind one forcibly of the heavy steps of the Statue in the second finale of Mozart's 'Don Giovanni.'"

Mr. Duncan says of the Finale: "Almost startling is the opening theme—as if a loud cry had been uttered. The rhythm, too, which follows immediately afterwards is disquietening, and prepares the mind for a troubled mood. Long-drawn emotional passages succeed each other, generally delivered by the expressive wind instruments and always accompanied by the hurrying triplets of the strings. The dramatic feeling intensifies at times to a pitch of high tragedy. Indeed, the music might be a veritable ride to the abyss; but, no! the human will is the controlling power, and no tricks of Mephistopheles will here pass muster." And again: "This wonderful theme [the second], which seems almost to throb like a great heart in its singular rhythm, and surrounded as it is by a strenuous and never-ceasing undercurrent of nervous energy, dominates the greater part of the movement. And, even when the melody of the theme is no longer present, the rhythm is there. . . . The colossal proportions of the finale are well seen from the comparison of its sections; thus, the first part to the double bar occupies 386 bars; the fantasia takes another 217, and the recapitulation covers 556 more. This makes a grand total of 1,159 bars for the last movement only."

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(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The Prelude has been performed here at concerts of the Boston Symphony Orchestra, December 31, 1904, March 10, 1906. The New York Symphony Orchestra, Mr. Damrosch conductor, played the Prelude in Boston, January 18, 1906. It was performed at a concert of the Cincinnati Symphony Orchestra, Mr. Van der Stucken conductor, January 2, 1904, and at a concert of the New York Symphony Orchestra, Mr. Walter Damrosch conductor, November 12, 1905.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from

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the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans?

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"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

***

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

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***

"L'APRÈS-MIDI D'UN FAUNE."

BY STÉPHANE MALLARMÉ.*

LE FAUNE.

Ces nymphes, je les veux perpétuer.

Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a college. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photolithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies, 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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Mon doute, amas de nuit ancienne, s'achève
En maint rameau subtil, qui, demeuré les vrais
Bois mêmes, prouve, hélas! que bien seul je m'offrais
Pour triomphe la faute idéale de roses.

Réfléchissons . . .

ou si les femmes dont du gloses
Figurent un souhait de tes sens fabuleux!
Faune, l'illusion s'échappe des yeux bleus
Et froids, comme une source en pleurs, de la plus chaste:
Mais, l'autre tout soupirs, dis-tu qu'elle contraste
Comme brise du jour chaude dans ta toison!
Que non! par l'immobile et lasse pâmoison
Suffoquant de chaleurs le matin frais s'il lutte,
Ne murmure point d'eau que ne verse ma flûte
Au bosquet arrosé d'accords; et le seul vent
Hors des deux tuyaux prompt à s'exhaler avant
Qu'il disperse le son dans une pluie aride,
C'est, à l'horizon pas remué d'une ride,
Le visible et serein souffle artificiel
De l'inspiration, qui regagne le ciel.

O bords siciliens d'un calme marécage
Qu'à l'envi des soleils ma vanité saccage,
Tacite sous les fleurs d'étincelles, CONTEZ
"Que je coupais ici les creux roseaux domptés
Par le talent; quand, sur l'or glauque de lointaines
Verdures dédiant leur vigne à des fontaines,
Ondoie une blancheur animale au repos;
Et qu'au prélude lent où naissent les pipeaux,
Ce vol de cygnes, non! de naïades se sauve
Ou plonge."

Inerte, toute brûle dans l'heure fauve
Sans marquer par quel art ensemble détala
Trop d'hymen souhaité de qui cherche le *la:*
Alors m'éveillerais—je à la ferveur première,
Droit et seul, sous un flot antique de lumière,
Lys! et l'un de vous tous pour l'ingénuité.
Autre que ce doux rien par le lèvre ébruité,
Le baiser, qui tout bas des perfides assure,

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Mais, bast! arcane tel élut pour confident
Le jonc vaste et jumeau dont sous l'azur on joue:
Qui, détournant à soi le trouble de la joue,
Rêve, dans un solo long, que nous amusions
La beauté d'alentour par des confusions
Fausses entre elle-même et notre chant crédule;
Et de faire aussi haut que l'amour se module
Évanouir du songe ordinaire de dos
Ou de flanc pur suivis avec mes regards clos,
Une sonore, vaine et monotone ligne.

Tâche donc, instrument des fuites, ô maligne
Syrinx, de refleurir aux lacs où tu m'attends!
Moi, de ma rumeur fier, je vais parler longtemps
Des déesses; et, par d'idolâtres peintures,
À leur ombre enlever encore des ceintures:
Ainsi, quand des raisins j'ai sucé la clarté,
Pour bannir un regret par ma feinte écarté,
Rieur, j'élève au ciel d'été la grappe vide
Et, soufflant dans ses peaux lumineuses, avide
D'ivresse, jusqu'au soir je regarde au travers.

O nymphes, regonflons des SOUVENIRS divers.
"Mon œil, trouant les joncs, dardait chaque encolure
Immortelle, qui noie en l'onde sa brûlure
Avec un cri de rage au ciel de la forêt;
Et le splendide bain de cheveux disparait
Dans les clartés et les frissons, ô pierreries!
J'accours; quand, à mes pieds, s'entrejoignent (meurtries
De la langueur goutée à ce mal d'être deux)

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Des dormeuses parmi leurs seuls bras hazardeux;
Je les ravis, sans les désenlacer, et vole
À ce massif haï par l'ombrage frivole,
De roses tarissant tout parfum au soleil,
Où notre ébat au jour consumé soit pareil."
Je t'adore, courroux des vierges, ô délice
Farouche du sacré fardeau nu qui se glisse
Pour fuir ma lèvre en feu buvant, comme un éclair
Tressaille! la frayeur secrète de la chair;
Des pieds de l'inhumaine au cœur de la timide
Que délaisse à la fois une innocence, humide
De larmes folles ou de moins tristes vapeurs.

"Mon crime, c'est d'avoir, gai de vaincre ces peurs
Traîtresses, divisé la touffe échevelée
De baisers que les dieux gardaient si bien mêlée;
Car, à peine j'allais cacher un rire ardent
Sous les replis heureux d'une seule (gardant
Par un doigt simple, afin que sa candeur de plume
Se teignit à l'émoi de sa sœur qui s'allume,
La petite naïve et ne rougissant pas):
Que de mes bras, défaits par de vagues trépas,
Cette proie, à jamais ingrate se délivre
Sans pitié du sanglot dont j'étais encor ivre."

Tant pis! vers le bonheur d'autres m'entraîneront
Par leur tresse nouée aux cornes de mon front;
Tu sais, ma passion, que, pourpre et déjà mûre,
Chaque grenade éclate et d'abeilles murmure;
Et notre sang, épris de qui le va saisir,
Coule pour tout l'essaim éternel du désir.
À l'heure où ce bois d'or et de cendres se teinte
Une fête s'exalte en la feuillée éteinte:
Etna! C'est parmi toi visité de Vénus
Sur ta lave posant ses talons ingénus,
Quand tonne un somme triste où s'épuise la flamme.
Je tiens la reine!

O sûr châtiment . . .

. . . . . Non, mais l'âme
De paroles vacantes et ce corps alourdi
Tard succombent au fier silence de midi:

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Sur le sable altéré gisant et comme j'aime
Ouvrir ma bouche à l'astre efficace des vins!

Couple, adieu; je vais voir l'ombre que tu devins.

***

Mrs. Franz Liebich in her life of Debussy says of Mallarmé and Debussy's "Prelude": "Stéphane Mallarmé struck out an individual line in literature and followed it in spite of raillery and contempt from a number of his contemporaries, remaining content with the homage and respect of a cultured few and the consciousness of his own sincerity and unfailing loyalty to a cherished ideal. He endeavored to formulate a poetic art which should embody with perfect harmony a medley of dissimilar emotions and ideas. He intended each of his verses to convey at one and the same time a plastic image, an expression of a thought, the enunciation of a sentiment and a philosophical symbol; it was to be subordinate to the strictest rules of prosody, so as to form a perfect whole, and thus to depict the complete transfiguration of a State of the Soul.* Mallarmé's poems appeal to the reader's intuition and sensibility quite as much as to his intelligence. He needs to discern the vibrations, as it were, of the poet's thought; to discover the underlying strata that gave it form, and to catch some faint echo of the Infinite embodied in the Finite idea. The research of the ideal, the artist's vision and conception of beauty and truth, the analysing of this vision

*Teodor de Wyzewa, "Nos Maîtres."

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and of these abstract concepts, are the familiar subjects of Mallarmé's poems. He is in accord with Carlyle, and 'everywhere finds himself encompassed with symbols; . . . the universe is to him but one vast symbol of God'; and in the universe he has searched for the intimate correlation and interdependence of all things. As the sun transfigures objects in its golden light, so the imagination, or poet's vision, the avocation of old-world dreams, idealises this material age of utility and ugliness. 'L'après-midi d'un faune' is an encomium in verse of the imperishable dominion of fancy and dream and of the artist's power to evolve a world of his own from his artistic creations. . . . In this slight, pallid sketch of a poem replete with rich imagery and vivid color the faun can be taken as symbolic of the artist; the dream-nymphs: inspiration. The creative impulse, the artist's response to ideal inspired thought, is represented as blighted and blurred by analysis in the pitiless waking light of mid-day reality; and the artist's realisation of beauty is understood to be correspondence with his own interior vision of truth. This interpretation is an individual one, and can be controverted or amplified and modified according to personal predilections; for the signification of the poem is wide and elastic. Mallarmé's method of employing single isolated words in his text resembles Debussy's use of unrelated detached chords. The words, like the chords, scintillate like jewels; in the poem they are charged with symbolic meaning."

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"The Harvest Festival," from the Opera "Moloch" (Act III.).

Max Schillings

(Born at Düren (Rhineland), April 19, 1868; now living at Stuttgart.)

"Moloch," a musical tragedy in three acts, poem based freely by Emil Gerhäuser * on Friedrich Hebbel's fragment "Moloch," music by Max Schillings, was produced at the Royal Opera House, Dresden, December 8, 1906. Ernst von Schuch conducted. The cast was as follows: King of Thule, Perron; Teut, von Bary; Velleda, Miss von Chavanne; Theoda, Mrs. Krull; Wolf, Plaschke; Hiram, Scheidemantel.

Hebbel (born March 18, 1813, at Wesselburen; died December 13, 1863, at Vienna) left his "Moloch" unfinished. Some think he did not complete the tragedy because he saw that he had built it on an impossible premise. In Hebbel's fragment Hieram (Hiram in the opera), the Carthaginian, a devout and fanatical worshipper of the god Moloch, bears with him the frightful image of the deity, after the destruction of Carthage, and, embarking, lands on the island of Thule.

* Emil Gerhäuser, tenor, began his career at Munich, was for a time a member of the Carlsruhe Opera Company, and he then returned to Munich, where he sang at the Prince Regent's Theatre. At the Munich Festival of 1902 he was the Tristan to Mme. Ternina's Isolde. He became a member of the Metropolitan Opera House Company, New York, and sang there for the first time December 1, 1902, as Tannhäuser. He sang the music of Parsifal in the concert performance led by Mr. Lang in Symphony Hall, Boston, January 6, 1903. Gerhäuser, hearing other tenors at the Metropolitan Opera House, saw that his own vocal method was faulty, and, returning to Europe, studied. A man of marked intelligence and fine taste, he abandoned the singer's life and turned stage manager. He is now Oberregisseur at the Stuttgart Royal Court Opera House.

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In Hebbel's tragedy, Hiram has lost faith in the power of Moloch, who could not save his city, and he resolves instead of serving him to use him as a means of vengeance. Landing on Thule, he sets up the image and slays all that had helped him. Influencing Teut, the son of Thule's king, he turns the people toward the new deity. Teut, now a fanatic, takes the power from his father and deserts his betrothed, Theoda. It is Hiram's purpose, by introducing agriculture, the culture of the vine, shipbuilding, and other employments and arts, to raise the people so that they will long to possess Italy, and, conquering Rome, will avenge for him the ruin of Carthage.

Some argue, Hebbel realized that his premise was false: that the people of Thule, of German stock, would never have embraced the horrible and bloody religion of Moloch. On this point see F. A. Geissler's essay on Schillings' "Moloch" in *Die Musik* (1907, pp. 59–62); Nodnagel's "Max Schillings," *Die Musik* (1906, pp. 348–350); and, above all, the remarks in R. Specht's edition of Hebbel's works.

Mr. Friedrich Brandes believes that the insanity and death of Schumann had much to do with Hebbel's abandonment of "Moloch." Schumann had set music to Hebbel's "Haideknabe" and "Schön Hedwig" for declamation with pianoforte accompaniment, and the poet hoped that Schumann would write the music to "Moloch." He wrote to Schumann about the matter, outlining a plan, a drama

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accompanied by music, and in the letter he said that he had "worked ten years on 'Moloch'; it portrays nothing less than the entrance of culture into a barbaric world." Yet commentators have said that Hebbel's idea was to show the triumph of conceptions of divinity over priests who misused them for personal and selfish ends. Furthermore, as man is first only a creature, culture makes him a man; Religion in its true meaning is the mother of culture.

In Gerhäuser's libretto the King of Thule, faithful to his old beliefs, has retired to a cave. Hiram has forbidden the people to enter without permission the grove of Moloch, saying that a trespasser would at once fall dead. At night Moloch and the old Carthaginian hold converse. Theoda trespasses by accident, yet she does not die. Teut goes into the grove, and he, too, lives. He loses faith, and he would fain destroy the idol, but the people are still worshippers. The land of Thule is now smiling with harvests and vineyards. Hiram, seeing no prospect of revenge on Rome, throws himself into the sea. The old king comes from the cave, wonders at the change in the kingdom. The land is better for Hiram and his frightful god in spite of Hiram's purpose. The lovers are reunited, and at the king's command the idol is destroyed.

***

"The Harvest Festival" ("Das Erntefest") is the title given to the Prelude to Act III. and the first scene of this act. I have not been able to see the score of this excerpt, either the score of the opera or of the version of "The Harvest Festival" for concert use. From the edition for voice and pianoforte it is easily seen that the music is of a festival nature in dance rhythm. A major is the prevailing tonality; 3-4, kräftig bewegt.

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with garlands of field flowers and branches with fruit. Young and old are joyous, and laughing children dance about the sheaves.

***

Max Schillings was born of a distinguished and wealthy family. He studied music as a child at Düren with Hilgers, an ardent Wagnerite; and at the Gymnasium at Bonn he studied the violin with von Königslöw and composition with Brambach. Then he went to Munich to fit himself for the bar. Soon he preferred philosophy to the law, and then he abandoned philosophy for music. In 1892 he was active in the direction of rehearsals at Bayreuth. Last year he was chief conductor of the Court Opera at Stuttgart and of the concerts of the Court Orchestra. His chief compositions are as follows: "Ingwelde," opera (Carlsruhe, November 13, 1894); "Der Pfeifertag," opera (Schwerin, November 26, 1899); music to Æschylus' "Orestie" (Berlin, November 24, 1900); symphonic fantaisies, "Meergruss" and "Seemorgen"; "Zwiegesprach," for small orchestra, solo violin, and solo 'cello; string quartet in E minor (composed in 1887, revised in 1906, and produced at Berlin October 20, 1906); "Abenddämmerung," for baritone, violin, and piano; "Improvisation" for piano and violin; three books of songs; "Kassandra" and "Das Eleusische Fest" of Schiller, with accompanying music; "Das Hexenlied," melodramatic music for orchestra or pianoforte to Ernst von Wildenbruch's poem (Munich, 1902); "Dem Verklärten" (Op. 21), for baritone solo, chorus, and orchestra (Graz, 1905); "Glockenlieder," four songs with orchestra (1908).

The Prelude to Act II. of "Ingwelde" was performed here at a concert of the Boston Symphony Orchestra, November 7, 1896; the prologue to "Œdipus Rex" was performed at the concert of March 1, 1902; the Prelude to Act III. of "Der Pfeifertag" was performed at the concert of April 7, 1906. Two movements—Andante and Scherzo—from the string quartet in E minor were played in Boston at a concert of the Hess-Schroeder Quartet, December 22, 1908.

A study of Schillings as a composer will be found in Ernst Otto Nodnagel's "Jenseits von Wagner und Liszt," pp. 129–146 (Königsberg, 1902).

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BY PHILIP HALE.

(Conclusion.) *

Studying Berlioz, the music critic, as revealed to the world by Mr. Boschot in his entertaining volumes, we have seen the composer criticising at times with a view to his own interests; criticising the compositions or performances of others to produce his own works, or to gain for himself certain positions; bitter against singers, alternately amiable and disagreeable toward managers, in the hope of maintaining Marie Recio, the *fausse maigre*, born Martin, in a subordinate position at the Opéra. Thus did Berlioz show himself human; that is, weak. Yet as a critic he wielded a mighty influence for good.

His courage, which approached recklessness, was proverbial. His honesty, even when he praised Meyerbeer, poor Miss Bertin's opera, and Miss Recio's figure, face, and voice, was not questioned by those who knew him. He was not the only one who found admirable pages in "The Huguenots," which still remains a work that may well command respect and admiration for certain pages; he was discriminative in his eulogy of "Esmeralda," for he pointed out faults and recommended improvements. He was infatuated with Marie and he married her after the death of his first wife, whose last years were years of bodily fatness, drunkenness and maniacal jealousy. Read carefully his comments on Marie's singing, and you will not find extravagant commendation. The worst that may be said about his treatment of her as a singer is that he probably paid her more attention than he would have done, had he not been personally interested in her. That he obtained a position for her is not injurious to his reputation as a critic.

It seems to me that Mr. Boschot in his desire to write the one authoritative life of Berlioz, and to bring him as a man clearly before the readers of to-day, has dwelt almost amorously on matters of insignificant detail. Let Mr. Boschot, who, it should be remembered, is a warm admirer of Berlioz, the genius, do his worst. Berlioz still remains the most vivid, the most brilliant of music critics, and for many years in the face of apathy and discouragement he fought valiantly, desperately for the best music and for general appreciation of this music.

* For first section of this Entr'acte see Programme Book of January 2, 1909, pp. 866–885.

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Mrs. Lichfield refers to the following remarks about her distinguished pupil, Miss

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"LA TRAVIATA"

NEW YORK, May 7.

In taking up a New York paper yesterday I found Verdi's "Traviata" announced at one of the up-town theatres, and (the Manhattan and Metropolitan being closed) I hied me forth to listen to the tuneful music, not expecting much from the vocal efforts of the troupe, and prepared to smile at probably finding even less than I expected. My programme announced Violetta (a Miss Charlotte Grosvenor) as a debutante; but then every European prima donna, first-rate or third-rate, even of advanced years, too, has "debut" written after her name when singing in our country for the first time, so that, like a Patti farewell, the word means little.

Up went the curtain, and in a few moments there entered a Violetta, a vision of youth in pale blue satin and pink roses, with the most glorious red-gold hair. I certainly did not expect this. She took the breath of the house quite away, and a ripple of applause burst forth; then the "Vision" opened her mouth, and lo, she could sing, and certainly no one expected this. After hearing all the best singers both here and abroad, 'tis but fair to herald the advent of so exceptional a debutante. From the sparkling brindisi of the first act to the final death scene at the end all was well done, well sung and well acted, though she was no singing actress. It may be old-fashioned for a prima donna to be a singer nowadays, but for a debutante to be a singer who can really sing is certainly a remarkable fact. The ease and security of her notes, and the flawless intonation of it all, the absolute accuracy of the full-voice high notes in the concerted piece of the third act, and in the death scene, the sweet fragrance that lingered around her notes and herself. If all this is made in America, then America at last has a great master, and let us say "All Hail."

AN OLD OPERA-GOER.

That he included his own music among the best showed his perspicacity. To-day he must be fairly ranked among the few great ones of the nineteenth century who expressed their emotions and their views of life and art in music. The best of his compositions are still among the world's choicest treasures. The most modern orchestration is derived from him. His influence is felt wherever man clothes his musical thought in orchestral dress.

The career of Berlioz as a critic may serve as a text for the discussion of musical criticism in general. There are questions that are often asked: Should not a critic be a thoroughly trained musician, a composer or the master of an instrument or of the voice? Should he be a partisan? Should not his first aim be to educate the public? Should he be young or old? Should he be intimate with musicians or should he keep aloof from them?

Berlioz was an extraordinary man, a genius, a creator as well as a translator into music, but in the narrow meaning of the word he was not an accomplished musician. His early training amounted to nothing. At the Conservatory he shocked his teachers by his contempt for counterpoint and his heterodoxy. No doubt graduates from the conservatory in Boston are better grounded in harmony. He played as an amateur on the guitar. He was not a violinist or a pianist. He could not have supported himself by playing any orchestral instrument. He was not a "natural singer," nor did he study the art of singing.

In his criticisms, therefore, there is as a rule a lack of technical analysis, but the display of the higher qualities that made him great as a composer, musical instinct, sense of color, abhorrence of platitudes, sympathy with that which was nobly antique or passionately romantic, towering imagination, also distinguished him as a critic from others who were concerned only with the letter of the law.

Baudelaire stoutly insisted that a critic worthy the name must be a partisan; that his own theories and beliefs must shape his articles in which he comments on the works of others. Berlioz was certainly a partisan in that he joined the romanticists. His romanticism was elastic: it included the tragedies of Gluck and the symphonies of Beethoven, the operas of Spontini and those of Weber. He was a

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partisan in this: he was not interested in music that did not appeal to him, even though the structure of that music was flawless.

Père Tournemine remarked shrewdly that a man admires in an author only those qualities which have the germ or the root in himself. Sainte-Beuve, quoting this saying, added that there is a relative degree to which a mind raises itself; this mind cannot go higher, and, having attained this degree, it judges as best it can.

Berlioz was not unique as a critic because he was a composer, but in spite of his creative faculty. Whenever he judged solely as a composer, he said strange things, as other composers before and after him. Read Weber's articles on Beethoven's symphonies,—how inferior in judgment and in sympathy to those written by E. T. A. Hoffmann, who, as a composer, is known only to the antiquarian. There are Spohr's singular views of Beethoven's music. Beethoven himself expressed singular opinions concerning his contemporaries.

If Schumann saw the genius of Chopin, he also saw true swans in certain German geese. How often he praised to the skies composers whose very names are now unfamiliar! How bourgeois, how narrow was Mendelssohn in his estimates! And did not Tschaikowsky, Brahms, Grieg, express themselves at times to the wonder, if not the consternation, of their admirers? Has not Debussy spoken as a madman beating a drum?

A teacher is not qualified for general criticism because he is a teacher. If he be a teacher of the piano, he is interested first of all in matters of mechanism, in the "method" of the pianist that appears before him for judgment. He has his own ideas. Woe to the virtuoso who succeeds in spite of them! In like manner the singing teacher is concerned with the tonal emission, the manner of breathing, points of mechanism, rather than with the interpretation of the poet's sentiment

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which the composer emphasized or put as a precious stone in a fit setting.

The critic as teacher may write well about the mechanical merits of a performance, but it will be hard for him to judge without prejudice, to take a broad view, to sympathize with the performer's æsthetic purpose, unless the critic and the criticised be avowedly of the same school.

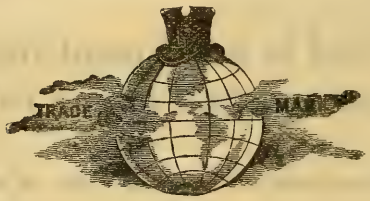
The critic should surely have a knowledge of the capabilities of instruments and of the human voice; he should have been drilled in the elements of theory, the grammar of composition. He should know intimately the history of music. It will not harm him to play the piano or the violin, to have written his contrapuntal exercises, to be a member or an orchestra, to lead a choral society. He should have a practical knowledge of music and of the difficulties necessarily encountered by singers and instrumental players.

If a composition be crudely constructed or shabbily orchestrated, he should be able to tell the reason why. If the performance be poor, he should know why it is poor. But it is not necessary for him to be a composer or a virtuoso. A critic may not be able to sing delightfully, and he may yet judge intelligently the total impression made by the singer on the stage.

Neither he nor the public is interested first of all and chiefly in matters of mechanical detail. A critic may not be able to trill; his inability does not preclude him from saying honestly that Miss Gazaba's trill was like a coffee mill. It is not necessary for him to explain to the public why this comparison was inevitable. A critic may not be able to play the much-abused polonaise of Chopin, but he has a right to say that Mr. Hammerkuis butchered it and man-handled the piano, or that Mme. Solferina turned the polonaise into a jam-pot of sentiment.

There are two distinct faculties,—the creative and the critical. In many concerts the symphonic poem or the cantata is merely an excuse for a brilliant article. This article need not shine at the expense of the unfortunate composer. His work should serve as a text and the sermon should be of benefit to him as to others.

How often you hear the composer saying of a critic, "I should like to see him write as good a piece!" And so, when there was the outcry



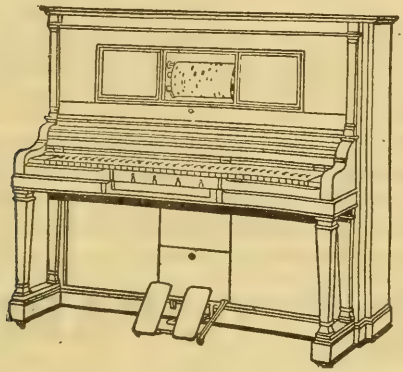
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against slavery in the South, the retort was: "Would you be willing to have your sister marry a negro?" The one answer is as pertinent as the other.

If the critic has neither theoretical nor practical knowledge of music, he becomes a phrase-monger, and, although his articles may be graceful and redolent with a literary flavor so that they please the ladies, those acquainted with music will pass them by. It happens more than once that a ready-witted man, with the gift of fluency, with a good memory so that he retains what he has read, with a natural taste for the beautiful, with a keen sense of an audience's appreciation or rejection, may sit in the critic's chair and write plausible articles. Sooner or later he is found out. He is revealed as a man writing pleasantly about music, as he would about a trip to the Yellowstone, the jute crop, or the latest quick-seller. And so we had not long ago the melancholy spectacle of Mr. Arthur Symons, who writes intelligently and as a poet about literature, contributing colored nonsense as a music critic to the *Saturday Review*.

It has been said that the young critic is buoyant, enthusiastic, optimistic; that the critic of many years is bored and unemotional. Youth, as Liszt said, is the time for virtuosity; it is hardly the time for judgment based on experience, comparison, meditation. George Farcy

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described the young man as enthusiastic in his ideas, stern in his judgments, passionate in his opinions, both bold and timid in action; he reasons in place of observing; he is an intractable logician; the right not only dominates, it crushes the fact. "Later he learns that there is a reason for every doctrine, that there is an explanation, if not an excuse, for every action."

If the young man has studied seriously, he is still under the influence of his teachers. If they were of the old school, he has little sympathy with modern tendencies. If they were ultra-modern, then the old masters have only a historical interest, and only the radicals make for musical righteousness.

Reared musically in Germany, he honestly believes that music is made in Germany; in our own country, only after approved German patterns. The young man is intolerant. Sometimes he believes he has a mission. The public is to be educated by his articles, it is to be conducted personally to the temple of true art.

A singer should sing only songs by Schubert, Schumann, Franz, Brahms; or, if the critic be of the other wing, songs by Loeffler, Fauré, Strauss, Wolf, Debussy. The pianist should also be a partisan.

Ah, who of us has not passed through these yeasty years! We were all sincere in our views and opinions,—and this was the most pathetic feature of our work. We all took ourselves seriously, too seriously perhaps. Changes in popular taste are constant and inevitable. Some of us thought, possibly, that we were instrumental in bringing about these changes, which would have come, however, had we served as blameless clerks in the shops of apothecaries.

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"Like Plato's sage, it is only at fifty that the critic rises to the true height of his literary priesthood, or, to put it less pompously, of his social function. By then only can he hope for insight into all the modes of being, and for mastery of all possible shades of appreciation." This was the opinion of Amiel, who was critical to the verge of self-torture.

The critic by the time he reaches fifty should have educated himself. The opera he hailed twenty years ago as a fixed and shining star turned out to be the comet of a season. The virtuoso who was enthroned by him as a chaste and noble interpreter fell into mannerisms and set traps for applause. The composer who suddenly appeared to lead triumphantly in new paths fell quickly by the wayside. A critic should keep scrap books of his articles. Looking over columns written with his heart's blood a dozen or even half a dozen years ago, he learns humility. Were those his thoughts? Had he the audacity to express them so positively, so violently?

As the years pass, the critic, if he listens and meditates, has a less contracted horizon, a broader sweep of vision. He realizes the fact that there were imaginative composers before Debussy; that Debussy in "Pelléas and Mélisande" may have said his last word—in music, but not the last word. The critic is now ready to accept both Mr. Paderewski and Mr. de Pachmann, when each is in the vein. He enjoys both Mme. Melba and Miss Garden. In hearing orchestral music, he is neither Russian nor French, German nor Italian. He hears with keen pleasure Beethoven's "Coriolanus" overture or Loeffler's "Pagan Poem"; César Franck's symphony or Gluck's overture to "Iphigenia in Aulis."

Yet he is not dazzled by the brilliance of a name, ancient or modern; he is conscious of the fact that the wildly romantic music of to-day may be tamely classic to ears in 1926; he will still inveigh against the pretentiously ignorant, the climbers, the poseurs, the money-changers and the charlatans in the art that is dear to him. He writes his articles with the same gusto, not in the hope of persuading the public to accept his views, much less to turn composers and performers from the error of their ways, but for his own satisfaction, to fulfil his duty to his em-



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ployer, to give the public the best he has within him, to be faithful to himself.

The critic of fifty years has heard many famous singers and players; he has seen changes in public taste; he has observed the acceptance of music that was at first rejected with scorn, the enthusiasm over this music, and at last the lack of interest in it and the quiet dismissal. The man that has heard Rubinstein and von Bülow has a surer standard of judgment than he that began his piano recital life six years ago. The man that heard Brignoli, Campanini, Lucca, Faure, Patti in her prime, may be pardoned for not losing his head in rapture over more modern singers so that he rushes into print with mad superlatives of praise. There has always been much to admire and much to condemn.

Marie Recio disturbed for a time the critical vision of Berlioz. Should the critic carefully abstain from familiar intercourse with composers, singers, players? If the critic wishes to be outspoken, it is certainly better for him not to go beyond an amiable bowing acquaintance. It is not pleasant to tell the public that in your opinion a friend has failed. In the desire to be scrupulously honest the young critic, wishing to show his impartiality, exercises the malice of a friend and treats the work or performance with a greater severity than is necessary. It should never be forgotten that, strive as he may, a critic, praising, seldom responds fully to the expectation of a friend, especially when the friend asks for a wholly unbiassed judgment.

OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . . HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," dedicated to Prince de Hohenzollern-Hechingen, was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857.



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The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony."

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini," * originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly fictitious.† It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit

* For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).

† It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

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Cellini by adopting the same costumes that he and his pupil Ascanio * will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The overture begins Allegro assai con fuoco, with the chief theme, which is taken from the saltarello † danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir."

* "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plancon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.

† Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semicircle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

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The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three



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***

The programme of the concert at which this overture was first performed was composed chiefly of works by Berlioz, and was thus announced: "Invitation à la Valse," Weber-Berlioz; "Hymne" for six of Sax's wind instruments (this "Hymne" was written originally for a chorus and sung some time before this at Marseilles); scene from "Faust," Berlioz (sung by Mrs. Nathan-Treillhet); "Hélène," ballad for male chorus, Berlioz; overture, "Carnaval de Rome," Berlioz; scene from Act III. of Gluck's "Alceste" (sung by Mrs. Nathan-Treillhet and Bouché); fragments of "Roméo et Juliette," Berlioz. The prices of tickets were five and six francs. But the programme was changed on account of the sickness of Mrs. Nathan-Treillhet. The "Marche des Pèlerins," from Berlioz's "Harold," was played. Mrs. Dorus-Gras sang, but according to Maurice Bourges, who wrote a most flattering review of the concert for the leading music journal of Paris, and pronounced the concert "bon et beau," "all the perfection of her exquisite method could not console music-lovers who counted on hearing the little known work of Gluck." And Miss Recio * sang Berlioz's "Absence." The success of "The Roman Carnival" overture was immediate. The applause was so long continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habe-

* Marie Recio was the daughter of Sothera Villas-Recio, the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife, the once famous Henrietta Smithson. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inès in "La Favorite," but she took only subordinate parts, and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Henrietta died on March 3, 1854, and Berlioz married Marie early in October of that year. He told his friends and wrote his son that this marriage was a duty. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his Memoirs gives a ghastly account of the burial. For an entertaining account of the wives of Berlioz see "Sixty Years of Recollections," by Ernest Legouvé.

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neck, the conductor at the Opéra, would not take the time of the saltarello fast enough:—

"Some years afterwards, when I had written the overture of 'The Roman Carnival,' in which the theme of the allegro is this same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments, for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!' When I arrived, all the wind players surrounded me; they were frightened at the idea of playing in public an overture wholly unknown to them.

"'Don't be afraid,' I said; 'the parts are all right, you are all talented players; watch my stick as much as possible, count your rests, and it will go.'

"There was not a mistake. I started the allegro in the whirlwind time of the Transtévérine dancers; the audience shouted, '*Bis!*' We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

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***

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at St. Petersburg, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from von Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

***

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

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Berlioz, excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," wished Alfred de Vigny to write a libretto, with Cellini as the hero. De Vigny, busy, recommended de Wailly, who in turn sought the aid of Barbier; but de Vigny criticised and corrected and suggested until nearly the time of performance.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box, surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz and Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154) for explanations of the failure.

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The opera, arranged in four acts, with a libretto translated into German by Riccius, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as Teresa. Berlioz was not able to attend the performance. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." Arranged in three acts and with the text translation into German by Peter Cornelius, the opera was performed at Weimar in February, 1856. The score was published as Op. 23 and dedicated to the Grand Duchess of Weimar.

The opera failed at London on Juue 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-



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singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was produced by von Bülow at Hannover in 1879 and afterward at other German cities, as Mannheim, Carlsruhe, Leipsic (1883), Dresden (1888), Hamburg, Munich, Bremen, Stettin, Berlin, Frankfort on the Main, Stuttgart, Schwerin, Brunswick, Prague, Vienna. It has not been performed in Paris since Berlioz gave it its definite form.

For a careful study of "Benvenuto Cellini" by Julien Tiersot see *Le Ménestrel* for 1905, Nos. 6, 8–15, 23, 26, 27. For a once famous article on the overture to "Benvenuto Cellini" see Louis Ehlert's "Briefe über Musik an eine Freundin," pp. 126–133 (Berlin, 1868).

***

Benvenuto Cellini has been the hero of other operas than that of Berlioz.

"Cellini a Parigi," music by Lauro Rossi, produced at Turin in June, 1845. The chief part was composed for Mme. de la Grange.

"Benvenuto Cellini," music by Louis Schlosser, produced at Darmstadt about 1845.

"Benvenuto Cellini," or "Der Guss des Perseus," music by Franz Lachner, produced at Munich in 1849.

"Benvenuto Cellini," libretto by Prechtler, music by Leo Kern, produced at Budapest in 1854.

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"Benvenuto Cellini," music by Orsini, produced without success at the Mercadante Theatre, Naples, May, 1875.

"Benvenuto Cellini," libretto by Perosio, music by E. Bozzano, produced at the Politeama, Genoa, May 20, 1877, without success. The chief singers were Signoretti, Medica, Cherubini, and Mmes. Ollandini and Mestres.

"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, produced at the Opéra, Paris, March 21, 1890. See preceding footnote.

"Benvenuto," lyric drama in four acts, libretto by Gaston Hirsch, music by Eugène Diaz, son of the celebrated painter, produced at the Opéra Comique, Paris, December 3, 1890. Cellini has forsaken his mistress, Pasilea Guasconti, and she plots to prevent his marriage with Delphe de Montsolm. Pasilea arranges an ambuscade, and the sculptor kills two of his foes. Obliged to run away from Florence, he goes to Rome, where he is imprisoned and sentenced to death. Delphe is badly poisoned by a letter sent by Pasilea, but she recovers. The Ambassador of France succeeds in having Cellini's sentence changed to banishment. Delphe is restored to life, and Pasilea stabs herself to escape the scaffold as a poisoner. The music was characterized as devoid of original ideas and hopelessly old-fashioned. The cast was as follows: Benvenuto, Renaud; Pompeo, brother of Pasilea, Carbonne; Cosme de Médicis, Lonati; Andrea, Clément; Orazio, Bernaest; De Jasi, Maris; De Cagli, Gilibert; Pasilea, Mme. Deschamps-Jehin; Delphe, Miss Yvel. An aria from this opera has been sung in concert more than once in Boston. Mr. Heinrich Meyn sang it here December 10, 1908.

"Benvenuto Cellini," in three acts, music by Angelo Tubi, produced at Parma, February 20, 1906.

Ballets: "Benvenuto Cellini" by Antonio Buzzi about 1860 and by Luigi Venzano about 1870.



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SEASON 1908-1909

JORDAN HALL

Tuesday Evening, February 2, 1909, at 8.15

Soloist

Mr. Alexander Kubitzky

Tenor of the Boston Opera Company

The program will include a Psalm by Mendelssohn for chorus and organ; Verdi's "Hymn to the Virgin," for women's voices; Choruses and part songs, a capella and with accompaniment, by Herzogenberg, Foote, Borodine, Grieg and Cornelius.

Mr. Kubitsky will sing songs and arias by Russian and French composers.

Tickets at $2.00, $1.50, $1.00 are now on sale at Symphony Hall Box Office

CHICKERING HALL, Wednesday, January 20, 1909, at 8.15 p.m.

SOIRÉE MUSICALE (Second of the Series)

By Mr. ERNST PERABO

ASSISTED BY

Mr. ALWIN SCHROEDER, 'Cello, and Miss VIRGINIA LISTEMANN, Soprano

PROGRAM

SUITE in C minor . . . . . J. S. Bach
Concert arrangement by Robert Franz.
Prelude, Sarabande, Double.

VARIATIONS SYMPHONIQUES for Piano and 'Cello, Op. 23 . . . L. Boëllmann

SONGS
(a) Mondenschein . . . . . Carl Bohm
(b) Ich schlage dich mein Tambourin . . . . . Fr. Gernsheim
(c) Gesang Weyla's . . . . . Hugo Wolf
(d) Er ist's! . . . . . Hugo Wolf

SIX VARIATIONS, Op. 34 (1802) . . . . . Beethoven
First played here by Miss Alide Topp, in 1867.

THREE CONTRA DANCES, written for a small orchestra (1802) . . . Beethoven
Arranged for two hands by Isidor Seiss.

SONGS
(a) Giving and Taking. Pastorale . . . . . George Bizet
(b) Roses after rain . . . . . Liza Lehmann
(c) The Cry of Rachel . . . . . M. T. Salter
(d) Chanson d'amour (with 'Cello obligato) . . . . . J. Hollman

SONATA for Piano and 'Cello, D major, Op. 18 . . . . . Rubinstein
(a) Allegro con moto.
(b) Moderato assai.
(c) Moderato.

Tickets with reserved seat at $1.50 and $1.00 at The Boston Music Co. (G. Schirmer), 26-28 West Street, and at Chickering Hall.

STEINERT HALL, Monday Afternoon, January 18, 1909

At Three

HEINRICH GEBHARD

PIANO RECITAL

PROGRAM

RHAPSODY, G minor, Op. 79, No. 2 . . . . . Brahms
SONATA ("Waldstein") Op. 53 . . . . . Beethoven
Allegro con brio
Molto Adagio, Allegretto moderato

PRELUDE . . . . . César Franck
From "Prelude, Aria et Final"

IMPROMPTU, No. 2 . . . . . Gabriel Fauré
"REFLETS DANS L'EAU" } . . . . . Debussy
"JARDINS SOUS LA PLUIE" }
SCHERZO, B-flat minor, Op. 31 . . . . . Chopin

"IN THE RUINS" . . . . . Helen Hopekirk
From "Memories of Iona"

NAVAJO WAR DANCE . . . . . Arthur Farwell
CANZONE . . . . . Clayton Johns
"WALDESRAUSCHEN" } . . . . . Liszt
FANTASIE ON VERDI'S "RIGOLETTO" }

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TUESDAY EVENINGS

at 8.15 o'clock

November 10	1908
December 8	1908
January 5	1909
February 16	1909
March 16	1909

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Miss KATHARINE GOODSON — **Mr. OSSIP GABRILOWITSCH**
Mr. ERNEST CONSOLO — **Mr. COURTLANDT PALMER**
Mr. ARTHUR FOOTE

PROGRAMME OF FOURTH CONCERT:

Beethoven	Quartet in A minor, Op. 132
Grieg	Third and fourth movements from posthumous Quartet in F major (finished by Julius Roentgen) First time,-M.S.
Brahms	Piano Quintet, F minor, Op. 34

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January 19, 1909 March 2, 1909
March 23, 1909

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At CHICKERING HALL

PROGRAMME FOR THE THIRD CONCERT
Tuesday Evening, January 19, 1909, at 8.15 o'clock

BEETHOVEN . . Quartet in E-flat major, Op. 74

LEONE SINIGAGLIA . Serenade for Violin, Viola and Violoncello, Op. 33
(First performance in America)

MENDELSSOHN . . . Octet in E-flat major, Op. 20
(In memory of Mendelssohn's birth, February 3, 1809)

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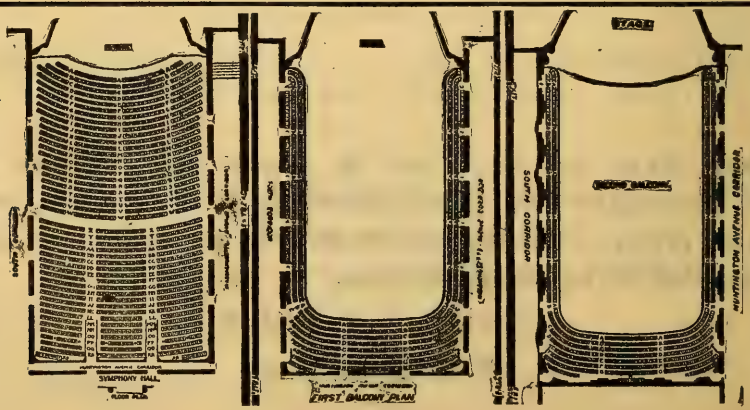
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PROGRAMME

RICHARD STRAUSS . . . . . Tone Poem, "Ein Heldenleben"
SAINT-SAENS . . . . . Concerto for Pianoforte in G minor, No. 2
WEBER . . . . . Overture, "Freischütz"

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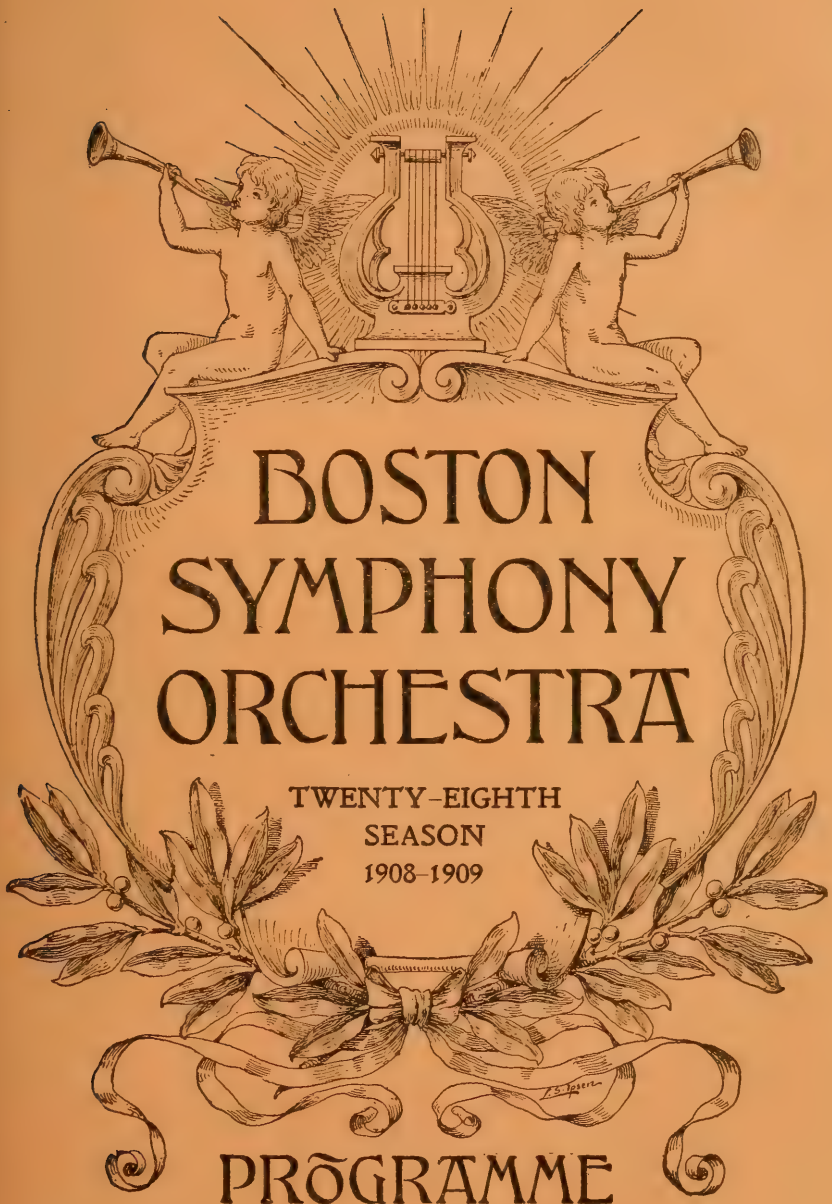
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TWENTY-EIGHTH
SEASON
1908–1909

PROGRAMME

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AT 2.30 O'CLOCK

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Hadley, A.
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Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Maquarre, D.
Brooke, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

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Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
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Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
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Scheinpflug . . . Overture to a Comedy of Shakespeare (with use of an old English melody of the sixteenth century) for full orchestra, Op. 15
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Brahms . . . . . Symphony No. 3, in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

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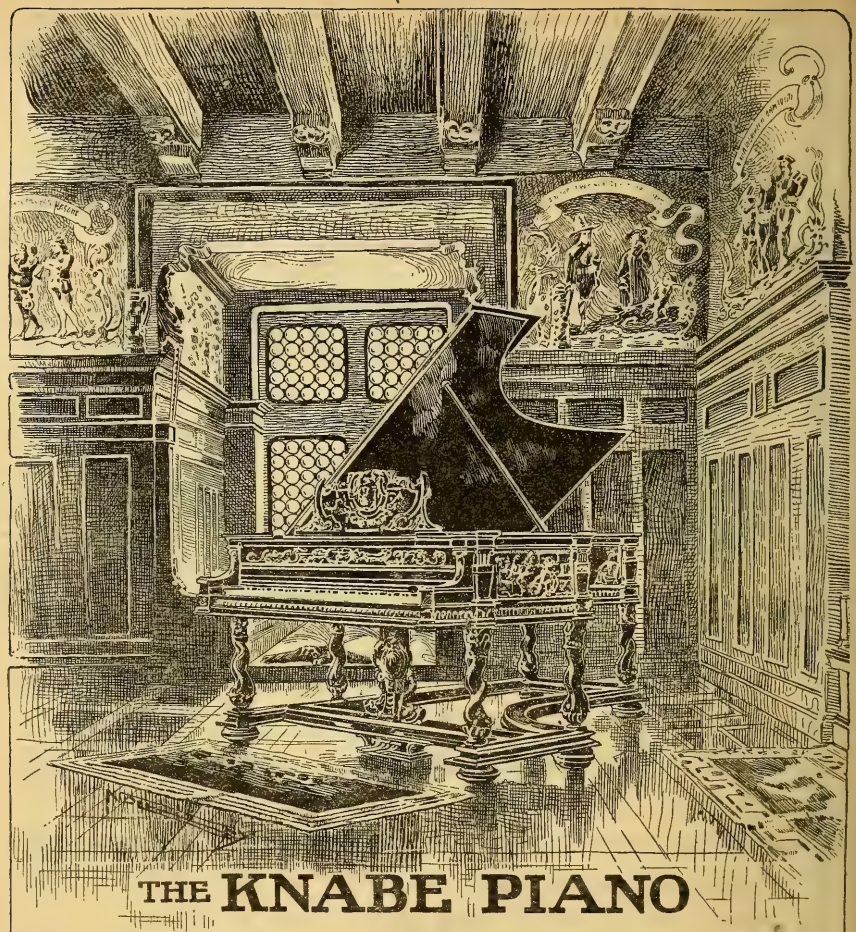
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OVERTURE TO A COMEDY OF SHAKESPEARE (WITH USE OF AN OLD ENGLISH MELODY OF THE SIXTEENTH CENTURY) FOR FULL ORCHESTRA, OP. 15 . . . . . PAUL SCHEINPFLUG.

(Born at Loschwitz, near Dresden, September 10, 2875; now living at Bremen.)

This overture has just been published, and the present performances are the first in the United States. The publication was announced only last month.

Scheinpflug gives no clue to the comedy that suggested the overture. The section *con gravità* with the heavy, ponderous measures, the crash, and the light passages following that suggest laughter may lead some to think of the "Merry Wives of Windsor" and Falstaff's discomfiture; but this would be a mere surmise.

The overture is scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), English horn (two in all), one clarinet in D, two clarinets in A, three bassoons (one interchangeable with double-bassoon,) four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, strings.

The overture opens brilliantly, Allegro con spirito, E major, and after a few measures the first chief theme is given to the bassoon. There is a subsidiary theme of a chattering nature, which is afterward used extensively in combination with other thematic material. There is extensive development. The first chief motive is of a light, running character, and is to be played with elegance. The second chief theme is of a more expressive nature, B major, and is given to a clarinet with a persistent figure for the violas. After a treatment of this material there is a section, Allegretto grazioso, in which an old English tune from the Fitzwilliam Virginal Book * is introduced (English horns).

* The Fitzwilliam Virginal Book was long, but erroneously, called "Queen Elizabeth's Virginal Book." It is in the collection left to Cambridge University, England, in 1816 by Viscount Fitzwilliam. For a full history of this interesting volume, see the preface to the edition quoted above and Grove's Dictionary, article "Virginal Music," and especially "An Elizabethan Virginal Book," by E. W. Naylor (London, 1905).

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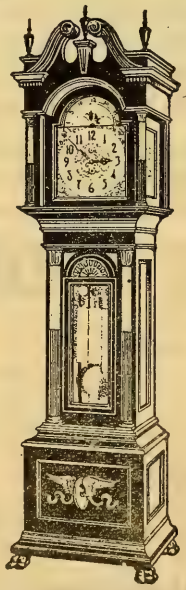
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The composer does not further identify this tune, but it is that of "Meridian Alman," set by Giles Farnaby * (Volume II. of the edition edited by Messrs. Fuller-Maitland and Squire, 1894). "Alman" is a variant of "almain," a sort of dance, also a species of dance music in slow time, afterwards included as one of the movements of the Suite. In these senses the word is now written Allemande. Allegro con brio. The first theme and the English tune are combined. There is another important motive, that of the section *con gravità*, already mentioned. There is a return to the opening section. The second theme and the chattering subsidiary recur. Con brio e fuoco. The old English tune is now in the bass. The foregoing thematic material is used in the brilliant close, which is apparently about to die away, when an unexpected melodic trick for the Glockenspiel brings in the final flourish.

***

Scheinpflug's parents died when he was young. His studies were not serious until a Christmas present of a violin turned him toward earnest work. Patrons helped him, and he studied at the Dresden Royal Conservatory, the violin with Rappoldi, composition with Braunroth and Draeseke, and string quartet with Wolfermann. In 1897–98 he was one of a house quartet maintained by a Russian prince in the government of Kieff. There he wrote a sonata for the pianoforte and eight songs. He afterward wandered, sojourning for a time in Roumania, Bukowina, Hungary. He has for some time been concertmaster and substitute conductor of the City Orchestra, Bremen,

* Giles Farnaby is supposed to be a native of Truro. He began the study of music about 1580, was living in London in 1589, was graduated at Oxford as Bachelor of Music July 7, 1592. He was one of the ten composers employed by Thomas Este to harmonize tunes for his Book of Psalms (1592). In 1598 he published "Canzonets to four voices with a song of eight parts." He also contributed harmonies to some tunes in Ravenscroft's Psalter (1621). There are more than fifty pieces by him in the Fitzwilliam Virginal Book. To quote Naylor: "from them it may be gathered that he was a more clever player than Byrd, though nowhere near Bull in this respect. In sentiment and musical feeling Giles Farnaby's music is comparable with Byrd's."

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and a member of the Philharmonic String Quartet, and he is busied musically in other ways in Bremen.

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SYMPHONY NO. 3, IN F MAJOR, OP. 90 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms worked on his Third symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. Miss Florence May, in her life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb the elderly and delicate woman on the first floor. Miss May also tells a story of Brahms' brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reck-

* Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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oned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered: "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third symphony was at a Philharmonic Concert in Vienna, December 2 (or 3?), 1883. Hans Richter conducted. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked. For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarks concerning this:

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"Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the

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beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly-marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This delicate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand*. Some find here the "key-note to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> "' . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

The second chief-member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!"; and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon

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phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4, and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,—nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer"* in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octaves,

* Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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while there is a subdued accompaniment in the strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,—strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. After a repetition, with melody spread out in flute, oboe, and horn, a modulation to A-flat major brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone.

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Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

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Miss Germaine Arnaud was born at Bordeaux, December 20, 1891. She studied at the Paris Conservatory of Music with Alphonse Duvernoy and Mme. Chaumont. She won in 1904 a second prize for pianoforte playing. In 1905 first prizes were awarded to her, Miss Caffaret, and Miss Lamy as pupils of Duvernoy, and to Miss Veluard and Miss Kastler, pupils of Marmontel.

After she received the first prize, she began to lead the life of a virtuoso. She has played in England, France, Germany, the Netherlands, Spain, and Switzerland.

The Concerto in G minor, No. 2, for Pianoforte, Op. 22.

Camille Saint-Saëns

(Born at Paris, October 9, 1835; now living there.)

This concerto was composed in 1868. It was played for the first time with Saint-Saëns as the pianist at a Concert Populaire, Paris, December 13, 1868. The first performance in Boston was at a concert of the Harvard Musical Association, February 3, 1876, when Mr. Lang was the pianist. Therefore, the statement in the published records of the Philharmonic Society of New York, that the performance at one of its concerts, December 9, 1876 (Mr. Lang, pianist), was the first in America, is incorrect.

The concerto is scored for solo pianoforte, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings, and a pair of cymbals *ad lib.* for the third movement. The work is dedicated to Mme. A. de Viliers, born de Haber.

The first movement opens with a free contrapuntal cadenza for pianoforte alone, Andante sostenuto, G minor, 4-4 time, but no bars are marked in the score until the orchestra enters. The cadenza grows

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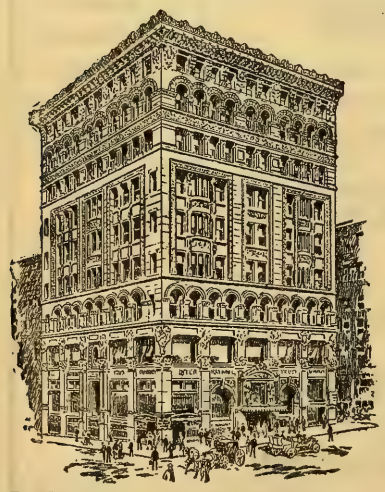
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more and more brilliant until the orchestra enters with two mighty chords, which are followed by a sturdy phrase in strongly marked rhythm. The oboe has a recitative-like phrase which is accompanied first by the pianoforte, then by the strings pizzicati. The first theme is announced by the pianoforte alone. The strings come in with an accompaniment during the development. Imitations between pianoforte and strings and wood-wind instruments lead to a subsidiary theme (B-flat major) given out by the pianoforte with certain phrases reinforced by the wood-wind. The clarinet has an episodic phrase with accompaniment of chords for flutes and horns and with running passages for the pianoforte. There is a change of tempo, più animato. The pianoforte begins measures of brilliant passage-work. There are sustaining harmonies for the strings and the wood-wind, and later for the full orchestra. There is a steady increase in pace and force until the tempo becomes twice as fast as before. Suddenly there is a return to the original slower tempo, and the first theme is given out (G minor, fortissimo) by violins, violas, and 'cellos against furious octaves and double arpeggios for the pianoforte, which continues the theme with the melody in octaves. This melody passes to the flute, oboe, and clarinet, while the piano keeps up the arpeggio accompaniment. The pianoforte has an unaccompanied cadenza, with a development of figures from the first theme. Toward the end the orchestra enters and

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it leads to a coda, in which the contrapuntal passage with which the movement opened is now accompanied by the orchestra. The end is a repetition of the sturdy orchestral passage which first introduced the chief theme. This movement is not in the symphonic form usual in first movements of concertos. It might be called the "slow movement" of the composition.

The second movement, Allegretto scherzando, E-flat major, 6-8, corresponds to a scherzo in character, but its form is that of a first movement. After a pizzicato chord in the strings and quick rhythmic beats of kettledrums a nimble theme is announced by pianoforte alone. It is developed by pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major; the melody is sung by various wind and stringed instruments against a sort of guitar accompaniment with a peculiar rhythm in the pianoforte. The pianoforte soon takes part in the development. There is a light little conclusion theme for pianoforte, accompanied by a tremolo in the strings, with occasional soft chords in the wood-wind. There is a short free fantasia. The third part bears the conventional relations to the first. The scherzo ends pianissimo with a short coda.

The third movement, Presto, G minor, 4-4 (practically 12-8), is not unlike a dashing saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of this figure by the strings against a chord for wind instruments and kettledrums. The piano has the first theme and develops it with slight assistance from the orchestra. The second theme enters in A major and the saltarello rhythm disappears. The pianoforte has this melody, and the accompaniment is for wood-wind instruments and horns. The saltarello rhythm comes back. In the free fantasia the two chief themes are worked out by the pianoforte. The development is followed by an

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episode in which wind instruments, aided later by strings, play a choral in full harmony while the pianoforte has a persistent trill-figure, which is derived from the second theme. The choral is first played through in even whole notes; then it is repeated more strongly in half notes, while the pianoforte persists in the repetitions of the trill. Passage-work for the pianoforte leads to the third part of the movement, which is in orthodox relations to the first. The second theme is now in D major. There is a dashing coda.

This concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Otto Bendix (December 9, 1882), Mme. Hopekirk (December 8, 1883), Alfred Hollins (April 7, 1888), George M. Nowell ((February 18, 1893), Mrs. Beach (February 16, 1895), Martinus Seveking (December 7, 1895), Miss Antoinette Szumowska (March 14, 1896), Heinrich Gebhard (April 20, 1901), Mme. Szumowska (March 28, 1903). The scherzo alone was played in Boston at one of these concerts by Mme. Hopekirk (April 16, 1904).

Mr. Saint-Saëns played this concerto in Boston at his concert with the assistance of the Boston Symphony Orchestra, Dr. Muck conductor, November 26, 1906.

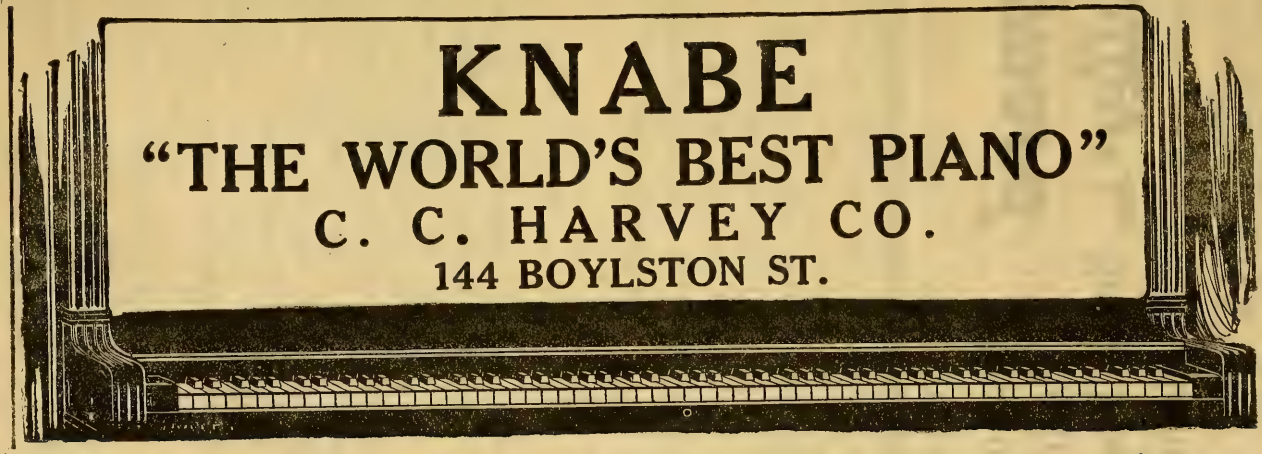
ENTR'ACTE.

BIZET'S LETTERS (1857–1860: 1871).

BY PHILIP HALE.

Letters written by Georges Bizet to his mother (1857–1860) and to his mother-in-law and others in 1871 were recently published by Calmann-Levy in Paris. The earlier letters were written at Rome, where Bizet sojourned after he took the coveted prize. There have been

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prix de Rome men who sulked in the sacred city while they were maintained by their government, *prix de Rome* men who afterward cursed both the existence at Rome and the system of prizes at the Paris Conservatory of Music and the Academy of Fine Arts. Bizet loved Rome.

The French were not then in favor. It seems that one Schnetz was the only one received in Italian society, and of him Bizet wrote: "He's an Italian at heart. He has lived in Italy twenty years and he has espoused their interests and tastes to such a point that he never washes his hands." But, as Bizet wrote, the Italians did not close museums, churches, country, or sky, and any one that appreciated the beautiful would always have something to ponder and admire.

"You can work better at Rome than at Paris. The more I go about, the more I pity the fools who have not known how to enjoy the happiness of being a pensioner of the Academy. I have noticed that the complainers have never done much. Halévy, Thomas, Gounod, Berlioz, Massé, have tears in their eyes when they speak of Rome. Leborne, Galibert, L. Cohen, Elwart, and others attribute their insignificance to time wasted, they say, at the Academy."

And yet Bizet had no illusions about the character of the judges, the sitters in the seats of the mighty. When he sent his first manuscript from Rome to show that he was diligent, the wise men in Paris found it too long,—an opinion that Bizet thought was not a strictly musical criticism: "It is only the opinion of five orthodox citizens who find it disagreeable to spend Sunday reading music instead of going into the country." Nor was he anxious about his second *envoi*, a work entitled "Vasco da Gama." It was a complicated score, and therefore hard to read: "A work of this importance should be studied at home, at leisure, and especially without the aid of a piano, if there is to be a fair judgment. But these gentlemen intrust the reading of manuscripts

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to a reader, it matters not whether he be good or bad. Is it possible to read at first sight a manuscript score? The music is played and only once, then the areopagus passes judgment on a young man who is equal, if not superior, to the majority of his judges. (I am speaking in general, not merely for myself.) Then this happens: either the judges do not understand, and in this case their negligence or wounded proper pride suggests a crushingly adverse opinion, or seduced by a certain form, a certain taste, they approve without knowing why. Inevitable result: no real appreciation, but an erroneous one, false or absurd, or all this at once. This is the truth, nothing but the truth, and what can you expect of those animals over there? Reber never says anything, Berlioz is away, Auber sleeps, and, alas! Carafa and Clapisson listen. There is only Thomas—and he is so lazy!"

The young Bizet did not change. It is the Bizet who in 1871 says frankly that he has little respect for Academies and none at all for the Legion of Honor. "These two institutions have not distinguished any one; on the contrary, they have been honored by superior men who have condescended to lend them the lustre of their names." No, Bizet did not care for "honors, dignities, titles." And in 1871 he wrote with delightful frankness about the wretched instruction of the Paris Conservatory. "Saint-Saëns, Guiraud, Massenet, I, and some others could rejuvenate the school that Mr. Auber has turned into a house which I

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Bizet was scarcely nineteen years old when he went to Rome. His letters to his mother are full of enthusiasm. He had no doubt concerning the future, but the letters are by no means egotistical, charged with egoism that a mother forgives and secretly admires. He described all that he saw. He gave final opinions with the delightful authority of youth. Stopping at Florence, he was saddened by the thought that not one man of talent, musician, poet, painter, dwelt there. "I am persuaded that the decadence of art follows political decadence." There was no greater painter, sculptor, and architect than Michael Angelo. All æsthetic questions were solved at once by young Bizet, but not in an unpleasant, bumptious manner. He wrote to his mother gossip about his comrades, descriptions of life in town and country. It seems that the Italian peasant of 1858 did not detest the French: "These people are susceptible to the slightest attention. For a cigar or two they will become your sworn friend. The woman are often pretty, sometimes ugly, always dirty."

Writing an operetta, "Don Procopio," the young man did not easily find a libretto. He went from bookshop to bookshop and read at least 200 poems. In Italy of '58 they wrote librettos only for Verdi, Mercadante, and Pacini. The other composers put up with translations of French opera texts. For example, they would take one of Scribes's

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librettos, translate it into Italian, and sign it without changing a word. Often they did not change the title. Thus Scribe's "Le Domino Noir" was converted into "Il Domino Nero," and Scribe's name was not printed. Adam's "Brasseur de Preston" became "Il Liquorista di Preston," and the music was completely made over by Luigi Ricci.

Bizet took it into his head to visit an organ factory in Rome. He went to the leading one and asked to see an organ. The builder was greatly surprised and looked at him narrowly. He finally said: "I have no organs and I have not even the frames and wood to make them; but if you wish one, order it and pay in advance, and I'll buy the necessary tools." This organ builder had inherited the business from his father ten years before this and had never had the opportunity of making an organ for even $400. In the winter he played the flute in a theatre and sold tobacco. In summer he sold tobacco and rented carriages. Summer and winter he was in the national guard, and received for it $9 a year.

In some of the letters to his mother Bizet discussed the relative merits of the "great" musicians. Young as he was, he believed in the correspondence of arts. "All arts touch each other, or, rather, there is only one art. Whether one expresses his thought on the canvas, on marble, or on the stage, it matters little; the thought is always the same." He was convinced in 1858 that Mozart and Rossini were the two great-

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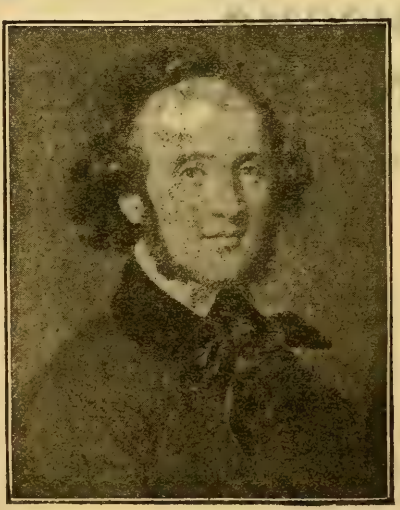
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est musicians. "Admiring Beethoven and Meyerbeer with all my might, I feel that my nature leads me to love pure and spontaneously flowing art rather than dramatic passion." He was fond of Gounod, because Gounod was "the only man among the French musicians of that period who truly adored his art." (When Bizet wrote this, Gounod's "Faust" had not been performed.) In this letter he also wrote: "Up to this time I have wavered between Mozart and Beethoven, between Rossini and Meyerbeer. Now I know what it is necessary to adore. There are two kinds of genius,—that of nature and that purely mental. While I admire the latter immensely, the first has my full sympathy. And so I have the courage to prefer Raphael to Michael Angelo, Mozart to Beethoven and Rossini to Meyerbeer. I do not put some in the second rank to put the others in the first, for that would be absurd. With me, it is a matter of taste, and one order of ideas sways me more strongly than the other. When I see 'The Last Judgment,' when I hear the 'Eroica' or the fourth act of 'The Huguenots' I am moved, surprised, and I have not enough eyes, ears, intelligence to admire; but when I see the 'School at Athens,' 'The Dispute of the Holy Sacrament,' 'The Virgin of Foligno,' when I hear 'The Marriage of Figaro' or the second act of 'William Tell,' I am completely happy, I experience contentment, I am fully satisfied, I forget everything else."

Bizet did not then appreciate Verdi as he appreciated him in later

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years. In 1859 Verdi seemed to him a composer of great talent who lacked style, which is the essential quality of a great master. At the same time Bizet recognized and respected Verdi's overwhelming passion. "His passion is brutal, but it is better to be passionate in this manner than to lack passion. His music sometimes exasperates me; it never bores me." Rossini had, as Mozart, both elevation and style, and also the "motive." And to Bizet a "motive" was something more than an idea. Shortly before leaving Rome, he wrote that on the days of the sirocco he could not touch Mozart's operas; they affected his nerves, made him literally sick. Certain pages of Rossini had the same effect on him at the time of the sirocco. The music of Beethoven and Meyerbeer did not affect him thus. "As for Haydn, he has long put me to sleep, and this is true of old Grétry."

There was a time when Bizet thought of writing an ode-symphony, "Ulysses and Circe," just as he thought of writing a dramatic work based on Hoffmann's "Master Martin, the Cooper, and his Apprentices." The latter scheme, which might have brought out an opera not unlike "The Mastersingers" as far as a scenario was concerned, came to nothing. He was especially struck in Hoffmann's story by the possibilities in the scene of the vocal contest. Nor did the plan of writing music for a Homeric subject inspire him. He thought of a tragi-heroic-comical "Don Quixote." Homer was too much for him; he

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refused to let a composer arrange or disarrange his verses. So Bizet worked on his "Vasco da Gama" and planned a symphony which would be entitled "Rome, Venice, Florence, and Naples." The movements would be a first one, Rome; an andante, Venice; a scherzo, Florence; and a finale, Naples. As is well known, Bizet did leave behind him an orchestral suite entitled "Rome."

These early letters are charming both in spirit and in expression. They are affectionate, often loving, but never mawkish. There is no suggestion of a prig or a spoiled child. Even then Bizet had decided opinions of his own and a courage in maintaining them. It is easy to see by these letters that he was loved by his colleagues at Rome, although some could not understand his personal neatness. Bizet's character was always lovable. In later years he may have been brusque, even irritable when he was bored, but the testimony of all that knew him though slightly is to the effect that he was a singularly delightful and noble character.

The few letters of 1871 that are published in this volume are naturally more sombre. Bizet loved France, and his country had suffered cruelly from domestic as well as foreign foes. Yet here again we see the man of strong convictions, close friendships and faithful love, the composer of high ideals. He reproached his mother-in-law, the widow of the composer Halévy, for her injustice toward Wagner. "However, it is the

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lot of these great geniuses to be misunderstood by their contemporaries. Wagner is not my friend, and I have only a moderate esteem for him; but I cannot forget the immense joy this innovating genius has afforded me. The charm of this music is unspeakable, inexpressible. It is voluptuousness, tenderness, love! The Germans understand well that Wagner is one of their most solid columns. The German spirit of the nineteenth century is incarnated in this man. You should surely know how cruelly disdain affects an artist. Fortunately for Wagner he is endowed with such insolent pride that criticism cannot reach his heart —if he have a heart, which I doubt."

In these letters Bizet was seldom malicious with the sparkling, good-natured malice that is peculiarly French. Yet writing to his mother about the marriage of Faure, the singer, to Miss Lefebvre, he added: "You should know that a few days before my departure Miss Lefebvre said everything that was disagreeable about Faure to me. And now you will believe what women say!"

One more anecdote. Bizet wrote to Mrs. Halévy that he was once attacking before her husband the long-approved opera "La Dame Blanche." "I merely spoke the truth: 'It is a detestable opera, without talent, without ideas, without wit, without melodic invention, without anything that should be there. It's stupid, stupid, stupid!' Halévy, turning toward me with his sly smile, answered: 'Well, you are right. Its success is incomprehensible. The opera is worthless—but you should not say so.'"

And on this anecdote Bizet hung a theory, that in art of any kind talent brought success,—talent, not ideas. "The public understands ideas only later. . . . Auber, who had much talent and few ideas, was nearly always understood. Berlioz, who had genius, but no talent, was almost never understood. However remarkable in ideas a book

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may be, it will not be tolerated if it be badly written, while a mere trifle will be praised to the skies if its form be limpid and clear. Do not speak of science to a composer. That which you call 'learned' music is generally made badly. Mozart and Rossini had the most prodigious talent imaginable; when they had the inspiration, they created 'Don Giovanni,' 'The Magic Flute,' 'The Barber of Seville' (it's aged somewhat), 'William Tell'; but with talent alone they have created all these boresome symphonies, 'Semiramide,' nearly all of 'Otello,' etc., and the public has for a long time believed that these scores, which it no longer is willing to applaud, were the *ne plus ultra* of ideas."

There is as yet no satisfactory life of Bizet. Pigot's is only a collection of material, some of it to be rejected, which the future biographer may use. Letters by Bizet have been published in various magazines and brochures. It is a pity that his correspondence is not collected and annotated carefully. His letters are to be put by the side of Liszt's, von Bülow's, Tschaikowsky's.

The French have a habit of writing graceful introductory chapters, prefaces, and to this volume of Bizet's letters Mr. Louis Ganderax has contributed a long introduction which is delightful in sentiment and expression. He tells of Bizet's filial piety, which was a passion; of his natural inclination toward a clean life, although he was not priggish, not a prude, not a hide-bound ascetic or professional moralist; of his genius for making friends; of his shrewd observation in foreign towns; of his calm conviction that he would finally be illustrious; of Bizet as brave soldier and sane patriot during the Siege and the Commune. Mr. Ganderax draws a delicate and beautiful sketch of the maiden who became Bizet's wife, and speaks lovingly of the late Ludovic Halévy,* famous playwright, librettist, novelist, who was to have written the preface to these letters. "But he could not write it; he never will write it."

* Ludovic Halévy died at Paris May 7, 1908.

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FOLK-SONG AND DANCE.

BY WILFRED L. RANDELL.

(From the *Pall Mall Gazette* of January 4, 1907.)

The people who originally in sheer lightness of heart strung a few lines together expressive of love or adventure, and sang them to a careless tune, can have no idea that they were sending forth the various tributaries to a stream of song that was destined to flow for many centuries and to bear a not unworthy place among the proud fugues and fantasias of a music then undreamed of and unborn. The jingle was pleasing to the ear, although the scansion and the rhyme were elementary, so they sang their stanzas to each other; crooned them to the child in its cradle; hummed them at their work in the fields or in the home, and without deliberate intent passed the melodies down from generation to generation until all trace of their origin lapsed into the vagueness of primal things.

Comparatively few years ago this stream of pure song was in danger of dwindling and being forever lost, only appearing here and there in the isolated county-ballad or the annual dance of some distant village not yet swallowed up by modernism—as at Helston, in Cornwall, where the "Furry Dance" is still performed every May. Old people who remember the lyrics were not so very easy to find, and not numerous;

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Mrs. Lichfield refers to the following remarks about her distinguished pupil, Miss

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"FAUST"

NEW YORK, May 14.

I have heard my American debutante (Miss Charlotte Grosvenor) three nights in "Traviata," and she makes prodigious strides each performance. The girlish timidity is gone,—that is the timidity, not the girlishness,—though she still has an innocent surprised look when the applause refuses to stop. Last night I heard her as Margherita in "Faust." If my "vision" was lovely in her pale blue satin and pink roses as Violetta, in "Faust" she was Margherita herself standing amongst the flowers in her simple white gown, a cross at her throat, and the splendid glory of her red-gold hair falling to her knees. A halo seemed to hover round her head, and one felt sure the devil had much wisdom in choosing so saint-like a temptation for the world-jaded Faust. And, best of all, the singer's voice, with its fragrant freshness, matched the picture. I have been told that this girl has been trained entirely in America, but one is told so many tales nowadays. Be that as it may, wherever she may have learned it, she can sing, and she may well be proud of it. The absolute security of her notes was again apparent, and again the flawless intonation seemed to create a whole army of charms in itself; the dainty peal of staccato notes in the jewel song as she laughs to herself in the mirror was in charming contrast to the beautiful legato of the "Moria cara Sorella Mia." In the trio of the prison scene her way of throwing the high notes was electrifying. She looked like a Madonna by some old master in this scene, and the angels who bore her upward seemed a fitting background. The audience, however, contended with the angels for the possession of this Margherita, insisting on the repetition of the high notes of the trio before yielding her finally to the shelter of their white wings.

Fare thee well, Margherita! that a great future should await you is the belief of

AN OLD OPERA-GOER.

they had no reason to talk of their knowledge, and, some of them being in workhouses, poverty-stricken, little reason indeed to sing; written records were practically non-existent. But, fortunately, the need for preserving this ancient music, and the true appreciation of its priceless value, impressed a few enthusiasts with leisure and opportunity; notably the Rev. S. Baring-Gould, in 1889, and Mr. Cecil Sharp, whose results were published in 1907. Both these gentlemen deal chiefly with the West-country, which beautiful district was remarkably prolific in these natural songs. All nations of Europe have their folk-songs and their equivalent for our Morris dances, of course, but with a view to space and the suggestion that concludes this article we can refer now only to England. Other counties do not as yet seem to have been so favored as Somerset and Devon in finding capable men ready and willing to devote time and money to the quest; there must be a large harvest waiting to be gathered in many other localities, although with every month that passes some valuable folk-song, it is to be feared, will die with its last possessor. Now, however, we have several books in which the words and their settings have been printed, in many cases for the first time.

To analyze the mental impression caused by hearing these ballads sung is not easy. Were it within the province of this paper to give musical illustrations, we should recognize in a number of them curious resemblances and affinities to the Gregorian chant. The effect on the mind of the listener of strong unison in a minor key descending a sudden fifth or minor third to the final note, as do some of these songs, is similar; it brings an eerie sensation as of a threat lurking behind the music, of dim lights and shadowy places. With others the peculiar pleasure is not only that of the ear, nor only that of the words; neither does it seem to lie wholly in the artless and unusual nature of the two

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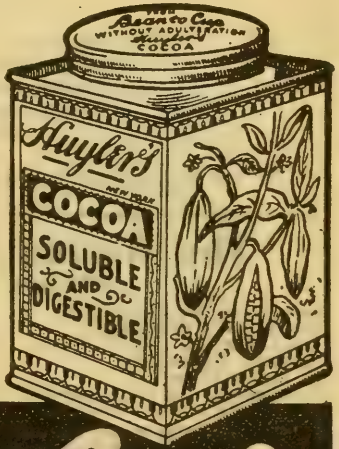


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combined. There is a delicate satisfaction to the attentive listener in the abrupt change from the first to the third person in many of the stanzas, or sometimes from the first to the second person, alternate stanzas forming question and answer. For an example we might take the first two quatrains of "Geordie"—

Come, bridle me my milk-white steed,
Come, bridle me my pony,
That I may ride to fair London town
To plead for my Geordie.

And when she entered in the hall
There were lords and ladies plenty.
Down on her knees she then did fall
To plead for the life of Geordie.

And, again, in that charming little lyric, "Blow away the Morning Dew," the fourth and fifth stanzas run:—

If you come down to my father's house,
Which is wall-ed all around,
There you shall have a kiss from me,
And twenty thousand pound.
(And sing blow away the morning dew,
The dew, and the dew;
Blow away the morning dew,
How sweet the winds do blow.)

He mounted on a milk-white steed,
And she upon another;
And then they rode along the lane
Like sister and like brother.
(And sing, etc.)

The most sceptical soul could hardly resist the strains of the above,

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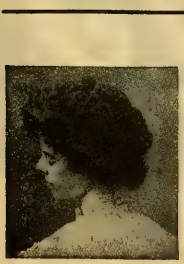
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Where have you been all the day, Rendal, my son?
Where have you been all the day, my pretty one?
I've been to my sweetheart, mother; make my bed soon,
For I'm sick to my heart, and I fain would lie down.

And nobody hearing "Richard of Taunton Dean" or "Widdecombe Fair" for the first time can resist the rollicking choruses. Tom Pearce's grey mare "a-making her will" in the latter song appears in other counties, too; it is interesting to note the recurrence of some of these ballads in districts far apart. Equipped with but a desultory knowledge of music, one cannot fail to hear echoes of Scottish songs, such as "Rothesay Bay," here and there; and, with variations in the wording, the theme of many is common to several counties.

Parallel to these involuntary expressions of life as felt by simple and unspoiled hearts came the necessity for dancing—at first merely a rhythmic swaying of the body and pacing or lifting of the foot—the outlet for surplus emotion as natural and as significant as that of song, purely sensuous, purely beautiful. The Morris dance is practically all we have left of the days when young people wove garlands of flowers and danced round the Maypole. It seems a pity that the present generation of boys and girls should grow up with no knowledge of or interest in these historic matters, and the recent inclusion of folk-songs in the lesson-time of many elementary schools seems a step in the right direction. Another step might be taken. The rather meaningless "action-song," so prevalent a few years ago at children's entertainments and in infants' classes, has been displaced in some instances by the methodical and well-intentioned movements of physical drill. Without deleting



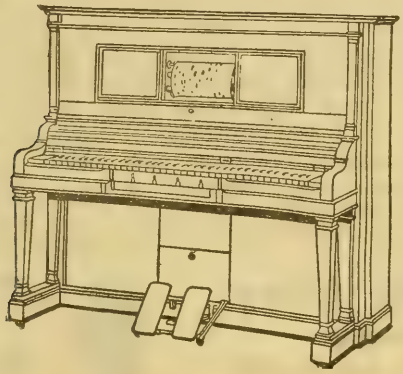
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this completely, there seems no cogent reason why the old-fashioned and beautiful dances should not be revived and popularized with the children as well as the old-time songs. The exercise, the mental exhilaration, the general local effect would be good, but the primary benefit, only to be valued fully in years to come, would consist in the preservation of a national fount of song and dance, the heritage from years long past. In hundreds of side-streets every week-night the ungraceful and vulgar motions of the "cake-walk," the eccentricities induced by the latest inane music-hall ditty, are performed to the cacophony of a barrel-organ; but how can the children help it? They have nothing else to dance or sing. Could we give them the simple and lovely melodies—carefully harmonized—of folk-songs and dances, of infinitely better quality than the tunes which at present they cannot possibly avoid learning, and familiarize that music until the street-organs (if we must have street organs) are bound to reproduce it, we should have taken a stride towards that refinement of the language and thought of the people which can never be achieved in existing circumstances. For it is in the tainted atmosphere of the cheap music-hall that the mass of boys and girls of the poorer class is now uneducated in its spare time,—witness the long queue of pallid little ones waiting outside the gallery entrance of any hall in thickly pop-

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ulated districts, not only in London, but in all the large provincial towns. Youngsters of the tenderest years are intimate note by note with the incredibly inept air of the song of the hour, word for word with its often pernicious burden, and know not a bar or a line of their own folk-songs. Yet the latter are music intrinsically and essentially pure, while the former are music debased and deteriorated to the verge of dreariness.

Among other more pressing problems of the day that of the moral taste and integrity of that portion of the population which swarms in dingy back streets, whose units form the mass of any crowd, is apt to be overlooked. Missions, boys' and girls' clubs, are small islands of good in densely packed areas of squalid predilections. Hundreds of thousands of those boys and girls will be the crowd of ten and twenty years hence, and it is possible so to train their taste in the next few years, by the judicious introduction of folk-song and dance into the schools, that the suggestive and unmusical "music"-hall absurdities shall no longer be their ideal of grateful sound. This is no fantasy, but a practical assertion. Where the experiment has been tried, it has proved a great success. The children have sung the songs light-heartedly in their playtime, regarding them less as tasks than as enjoyable recreations. The effects which would smoothly and naturally follow were this universal can be imagined; and not the least beneficial would be the sweetening of the sordid atmospheres of our great cities and towns by some breath of country melody, some lilt of country rhyme.

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FOLK-SONGS AND SINGERS.

(From the *Daily Telegraph*, London, October 31, 1908.)

There came recently into my hands "No. 12, being the third part of Vol. III. of the Journal of the Folk-Song Society," the editor of which part appears to have been Mr. Percy Grainger, the distinguished Australian pianist. It is done so extremely well, and contains in its hundred pages so much of valuable and interesting matter, set forth with facility and clearness, that one cannot but regret that for the general public—those, that is, who are not members of the society—it is inaccessible by any other methods than those of begging, borrowing, or stealing. I have read the book with much interest, because the subject has a peculiar charm and is one of which I have no first-hand experience. Yet to judge by appearances it is one to which all musicians must soon devote much attention, since both the pundits and the progressives—the so-called "young modern school of British musicians"—seem to have taken it so much to heart that folk-song may quickly come to exercise a genuine influence upon native composition. Indeed, signs are not wanting that that influence is already bearing fruit. Sir Charles Stanford and Mr. Hamilton Harty have written symphonies based upon Irish folk-tunes (why has the latter been left on the shelf since its successful production a few years ago in Queen's Hall?); Mr. Ralph Vaughan Williams made a decided hit last year with his Norfolk Rhapsodies—one of the tunes utilized, "Captain Ward" it was called, if memory serves, being of haunting and vigorous delight; Mr. Grainger has more than once played pianoforte paraphrases of his own making upon melodies he unearthed in various parts of the country; Mr. Frederick Delius's wonderful musico-psychological picture of "Brigg Fair," which Mr. Thomas Beecham produced a few months ago, is still fresh in the mind; and there are



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numerous other instances of the use by British composers of newly-discovered folk-tunes. Undoubtedly the influence is growing; indeed, the study of folk-song is becoming something of a cult, and it is open to doubt if over-indulgence in the cult is likely to lead our music into higher paths. For many a long day the cry has been a true, if a bitter one, that, roughly speaking, the making of music in Great Britain has predominated over the composing of it; in other words, that native music has been more academic than inspired. For myself, I cannot clearly see how the ban is to be raised if composers, all and sundry, even largely, utilize folk-tunes in the place of original melody as the basis of their work. The working out of an idea, its development, its transmogrification, and so on, is surely as nothing, or as little, in comparison with the invention of the original idea. And even if this be an overstatement of the case, there can be no doubt that, many composers being called and few chosen, the constant use of folk-tunes by the elect will lead to an inordinate amount of imitation by their less favored brethren.

The ultimate use to which the great and most interesting mass of folk-music now being made public can be put is, I venture to think, debatable. It certainly is possible to lay too great a stress upon its practical value, however interesting it may be as musical matter from the historian's or the antiquarian's point of view, but perhaps not from that of the educationalist, who sees in the propagation of knowledge of folk-song among the young the secret of the ultimate demand for genuinely British music; and I cannot help thinking that there is a grave danger of that stress being laid to the detriment of original invention. It is true enough that few of our composers have yet exhibited a power of invention that enables them to write an original tune of even four bars' length, and, therefore, as so much music paper



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has to be used during a twelvemonth, so much "new" music heard, it is better that the good tunes that exist should take the place of the snippets of tunes that are, so to speak, invented. But this is quite beside my point. We have, Europe has, far too few genuine composers of the Delius stamp, who, in his "Appalachia" and the "Brigg Fair," showed how the modern feeling of to-day could perfectly well, even inevitably be expressed in terms of, or more properly based upon, folk-music. With musicians such as Delius, the folk-song influence is good, but I have my doubts where composers of lesser calibre are concerned, lest a worse fate than the present befall.

Now it is high time to turn to the "Folk-Song Journal." I do not know who was the earliest musician to collect these wayside flowers through the instrumentality of the phonograph, but certainly the results obtained by Mr. Grainger are surprising. Even he himself expresses his surprise at finding how very readily the old singers took to singing into the machine, when in the summer of 1906 he "collected" in Northern Lincolnshire. Mr. Grainger records the delight of the ancient gentlemen on hearing the phonographic repetition of their songs. "He's learnt that quicker nor I," said one, while another made the satisfactory comment that "It do follow up we wonderful." Still another recorded his impression of singing into the machine: 'It's like singin' with a muzzle on," quoth he. But that there is much virtue in the phonograph, as the recording angel of the folk-song, Mr. Grainger, testifies, for he declares, somewhat sorrowfully, it is true, that, while recognizing the advisability, if not the necessity, of using ordinary pens and paper in addition to the phonograph, he found that his written records compared but indifferently with those that were machine-made.

I have no space to discuss Mr. Grainger's most interesting chapter

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on the great advantage of the phonograph as part of a collector's baggage. It is quite obvious to the uninitiated, however, that one advantage is the ease with which a knowledge of the songs may be propagated. Nor can I deal with the essays on narrative song and its inventiveness, or the uniform recurrence of irregularities in versions of the songs, and in the singing of them, nor with the rhythmic continuity between verses and half-verses. But readers who are interested in the subject will learn much from these and others, such as that which treats of folk-song scales and ornaments, which have a practical value that cannot be ignored. Of seventy-three tunes which Mr. Grainger phonographed in Lincolnshire no less than eight-and-twenty were modal, and though none of these was definitely Æolian, most were in a mongrel blend of Mixolydian and Dorian.

One very curious feature of many of the songs given is the addition of quite meaningless syllables in order to avoid singing one syllable to more than one note. Of this habit Mr. Cecil Sharp quotes a capital example in his "English Folk-Song," a delightful book, of which I wrote about a year ago in this column:—

> "O, abroad, as I was wordelkin,
> I was walking all alone,
> When I heard a couple tordelkin
> As they walk-ed along."

Smodelkin for smoking, cadelico for calico, adel for all, aden for an, thedem for them, are further instances.

On the very important point of the impress of personality in traditional singing, Mr. Grainger strongly supports Grieg's dictum that the artist and the man are undivided, indissoluble. "However predominantly communal the broad evolution of folk-songs has been,

If you like to wear your gloves long, wear

FOWNES GLOVES

They wear longer.

13

and still is, there surely can be no question of the extreme individualism of the only tangible preservable manifestations of this evolution," says the author, adding that "even if two singers' versions of the same tune tally fairly closely in the essentials of tune and text, the emotional and typical impressions that they create may differ startlingly one from the other, each mirroring the personality of the singer. In most cases, however, the different versions of tunes differ not inconsiderably. Of this, Mr. Sharp quotes an instance in the case of "Brennan on the Moor," which he heard in a village inn, the air being sung solo with the promiscuous company joining in the chorus. They all agreed with regard to the words of the refrain, Mr. Sharp states, but many of them sang different versions of the air, "no one, so far as I could see, making any attempt to adapt his own particular version to that of his neighbour." All, however, were happily oblivious of the cacophony they produced.

Occasionally, the senses of even the "expert" folk-singer are steeped in forgetfulness, for in the "Journal" it is shown how one George Gouldthorpe, who for long had sung four verses only of the "Duke of Grafton," poured forth with dramatic suddeness, induced by the excitement of a competition at Brigg, the fifth and sixth verses, to his own unutterable amazement, his sub-conscious memory clearly reviving after a lapse of forty years.

There is no doubt of the seriousness of the cult of the folk-song, and of the power its influence may possibly wield in the immediate future of native music. I can only repeat what I have already said, that, in the interest of real progress in musical art, it is sincerely to be hoped that that influential power will not be allowed to get out of hand.



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(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

But Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room

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for me! I am the poetess, I am the poetess!" It was Mrs. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhasu concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert led by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction and, as it seemed, with effect."

***

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Eury-

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anth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to

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Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain boasting, in his turn, of favors granted to him.

In Boccaccio's story Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know of it. The old woman sees her

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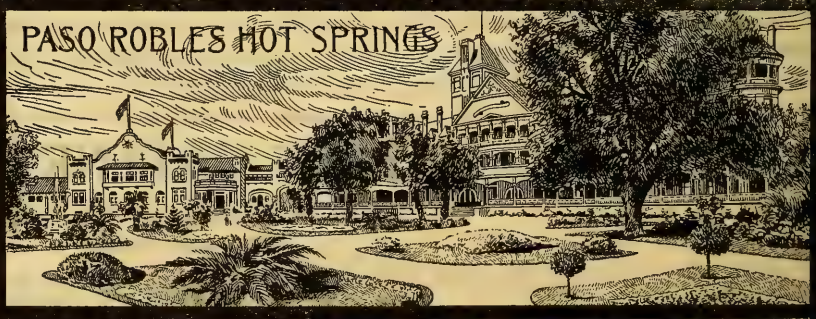
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way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mrs. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no



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such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.*

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

***

A life of von Weber by Georges Servières was published in 1907 at Paris, a volume, undated, in the series, "Les Musiciens Célèbres,"

* Wagner transcribed this passage for brass instruments in the funeral march he wrote for the arrival of Weber's body from London at Dresden (performed at Dresden, December 14, 1844). Muffled snare-drums gave the tremolo of the violas. The motives of this funeral music were from "Euryanthe," and were scored for eighty wind intsruments and twenty drums. The song for male voices, "At Weber's Grave," words and music by Wagner, was sung December 14, 1844. For an interesting account of this composition see "Richard Wagner's Webertrauermarsch," by Mr. Kurt Mey, of Dresden, published in part 12 of *Die Musik* (March, 1907). An orchestral transcription of "At Weber's Grave," made by Mr. Frederick A. Stock for wind instruments, harp, and kettledrums, was played by the Theodore Thomas Orchestra at Chicago, January 6, 1906, in memory of Theodore Thomas (who died January 4, 1905).

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published by "Librairie Renouard, Henri Laurens, Éditeur." Servières, after speaking of Mrs. von Chezy's foolish libretto, says: "In spite of the corrections and the revisions which the composer demanded, the piece was still absurd, and it is surprising that Mrs. von Weber, who showed such intelligence in pointing out to her husband the scenes to be discarded in the libretto of 'Der Freischütz,' did not dissuade him from the choice of this foolish poem."

Servières says of the overture: "It is perhaps the most perfect of von Weber's symphonic works. Brilliance, conciseness, contrasts of orchestral color, dramatic accent and fiery passion,—all the qualities of Weber's nature are here marked in the highest degree, and yet, aside from the chivalric theme in triplets of the first eight measures and the fugato in the strings which follows the mysterious largo, it is formed only from themes of the score. At first the virile accents of Adolar expressing his faith in Euryanthe, in the rhythm of a warlike march, then as an idea to be sung, the melodious allegro of his air, 'O Seligkeit!' all emotional in its tenderness. The three themes are then blended, interlaced, until a call repeated on a pedal-point of the dominant, with traversing and dissonant chords, prepares the modulation in B major and the vaporous theme of Emma's apparition. There is nothing more delicious, both in harmony and in orchestration, than the fifteen measures of this largo. The compact development established by von Weber on a two-voiced fugato represents the sombre weavings of the criminal couple, Lysiart and Eglantine. The crescendo leads to a tutti in which the chivalric theme seems, like a flashing sword, to cut asunder the fatal intrigue; then, with a leap from C major to E-flat, it brings back, with the tonality of the overture, the themes of confidence and love which have been previously heard."



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Wednesday Evening, January 27, at 8.15

PROGRAM

1.	CIACCONA (For Violin alone)	Bach
2.	VARIATIONEN	Joachim
3.	(a) TRAUMEREI	Strauss-Czerwonky
	(b) CANZONETTA	D'Ambrosio
	(c) SERENADE	D'Ambrosio
4.	CAPRICE D'après l'étude en Form de Valse.	Saint-Saëns-Ysaye

Mr. CARL LAMSON, Accompanist

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A. BAK, Second Violin — C. BARTH, Violoncello

(Seventh Season, 1908-1909)

CHANGED to Wednesday Evening, FEBRUARY 3, at 8.15
(Instead of February 1, as originally announced)

PROGRAMME

I. Sonata a Quattro (in D Major) . . . . . Tartini
First time

II. Piano Trio in D Minor . . . . . Mendelssohn
In memory of Mendelssohn's birth, February 3, 1809.

III. Quartet, Op. 46 . . . . . Duvernoy

Assisting Artist, Mr. WALTER SPRY

The Piano is a Mason & Hamlin

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Mr. Coenrad V. Bos, at the Piano

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Symphony Hall, Monday Afternoon, February 1, at 2.30

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PROGRAM — Concerto, Mendelssohn. La Folia, Corelli. Introduction and Rondo Capriccioso, Saint-Saens. Nocturne, Chopin. Caprice Basque, Sarasate.

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Jordan Hall, Wednesday Afternoon, February 3, at 3

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Jordan Hall, Thursday Afternoon, February 4, at 3

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In Jordan Hall, Tuesday Evening, February 2, at 8.15 o'clock

Assisting Artist: Mr. ALEXANDER KUBITZKY, Tenor, of the Boston Opera Company

PROGRAM

Bach . . . . . Chorale, "In Dulci Jubilo"
Herzogenberg . . Motet, "Comest Thou, Light of Gladness"
Brahms, har. . . . . Folksong, "In Silent Night"

Tschaikowsky . . . . "Through the High Heavens"
Rimsky-Korsakoff . . . . . "Twilight"
Gretschaninoff . . . . . Berceuse

Mr. KUBITZKY

Verdi . . . . Laudi alla Vergine Maria (for women's voices)
Foote . . . . . Scythe Song
Borodin . . . . Chorus of Peasants, from "Prince Igor"
Cornelius . . "Salamaleikum," from "The Barber of Bagdad"

Baritone Soloist, Mr. RALPH OSBORNE

Mendelssohn . . . . . Psalm 114

Tschaikowsky . . . . . "Night"
Rimsky-Korsakoff . . . . . Oriental Melody
Tschaikowsky . . . . Aria from "Eugene Oneghin"

Mr. KUBITZKY

Greig . . . . . Motet, "Ave Maris Stella"
Folksong . . . . . "From a Bye-gone Day"

Cornelius . . Motet for eight-part chorus, "Throne of Mercy"

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FRIDAY EVENING
February 19, at 8.15
SATURDAY MATINEE
February 20, at 2.30

JAPAN, Now, II.

FRIDAY EVENING
February 26, at 8.15
SATURDAY MATINEE
February 27, at 2.30

JAVA

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FRIDAY EVENING
March 5, at 8.15
SATURDAY MATINEE
March 6, at 2.30

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FRIDAY EVENING
March 12, at 8.15
SATURDAY MATINEE
March 13, at 2.30

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Mr. ERNEST CONSOLO — **Mr. COURTLANDT PALMER**
Mr. ARTHUR FOOTE

PROGRAMME OF FOURTH CONCERT:

Beethoven . . . . . Quartet in A minor, Op. 132
Grieg . Third and fourth movements from posthumous Quartet in F major (finished by Julius Roentgen) First time,-M.S.
Brahms . . . . . Piano Quintet, F minor, Op. 34

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Mr. WITHERSPOON, Basso
Sig. FLORIDIA, Musical Director

PROGRAMME

I. DUET, "La ci darem la mano." "Don Giovanni" . . . . Mozart
MME. RAPPOLD and MR. WITHERSPOON

II. ARIA, "J'ai perdu mon Euridice." "Orpheus" . . . . Gluck
MME. FLAHAUT

III. ARIA, "Una furtiva lagrima." "L'Elisir d'Amore" . . . . Donizetti
SIGNOR BONCI

IV. ARIA, "O tu Palermo." "I Vespri Siciliani" . . . . Verdi
MR. WITHERSPOON

V. VALSE, "Je veux vivre." "Romeo et Juliette" . . . . Gounod
MME. RAPPOLD

VI. TRIO, Finale of Prison Scene. "Faust" . . . . Gounod
MME. RAPPOLD, MR. WITHERSPOON and SIGNOR BONCI

VII. PIANO SOLO, (a) Serenade, Opus 1
(b) Coquette, Valse lente, from Opus 15 . . Floridia
(c) March sauvage
SIGNOR PIETRO FLORIDIA

VIII. ARIA, "Che gelida manina." "La Boheme" . . . . Puccini
SIGNOR BONCI

IX. AIR de Salome. "Herodiade" . . . . Massenet
MME. RAPPOLD

X. ARIA, "Non piu andrai." "Le Nozze di Figaro" . . . . Mozart
MR. WITHERSPOON

XI. ARIA, "O ma Lyre Immortelle." "Sapho" . . . . Gounod
MME. FLAHAUT

XII. QUARTETTE from Act IV. "Rigoletto" . . . . Verdi
MMES. RAPPOLD and FLAHAUT; MR. WITHERSPOON and SIGNOR BONCI

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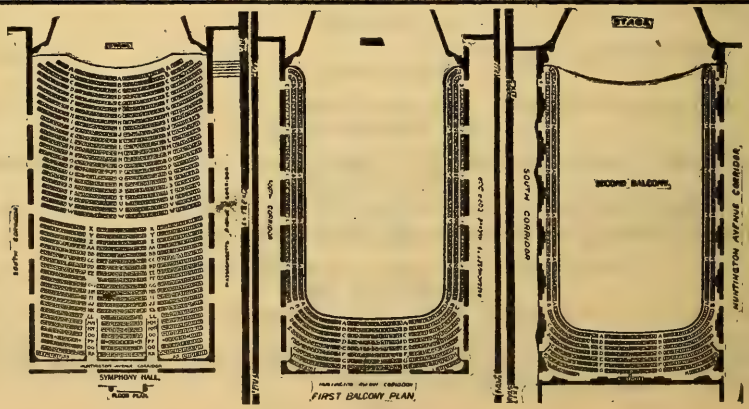
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1908–1909

PROGRAMME

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MAX FIEDLER, Conductor

Programme of the Fourteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, FEBRUARY 5
AT 2.30 O'CLOCK

SATURDAY EVENING, FEBRUARY 6
AT 8.00 O'CLOCK

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SATURDAY EVENING, FEBRUARY 6, at 8 o'clock.

PROGRAMME.

PART I.

In commemoration of Mendelssohn's 100th birthday (born at Hamburg, February 3, 1809.)

Mendelssohn . . . . . Overture, "Fingal's Cave," Op. 26

Mendelssohn . . . Scherzo from the Music to Shakespeare's "A Midsummer Night's Dream," Op. 61

Mendelssohn . . Symphony No. 3, in A minor, "Scotch," Op. 56

I. Andante con moto; Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo; Allegro maestoso assai.

In compliance with the intention of the composer, the four movements of the symphony will be played consecutively without pause.

PART II.

Strauss . . . Tone Poem, "Thus Spake Zarathustra" (freely after Friedr. Nietzsche), Op. 30

There will be an intermission of ten minutes after the symphony.

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OVERTURE, "FINGAL'S CAVE," OP. 26.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

In August, 1829, Mendelssohn saw Staffa and Fingal's Cave. He at once determined to picture the scenes in music, and he wrote to his sister on August 7: "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." Then he gave the twenty measures which form the opening of the overture. Ferdinand Hiller, who lived with Mendelssohn in Paris during the winter of 1831–32, wrote: "Mendelssohn has brought with him also the sketched score of the 'Hebrides' overture He told me how the thing came to him in its full form and color when he saw Fingal's Cave, and he also informed me how the first measures, which contain the chief theme, had come into his mind. In the evening he was making a visit with his friend Klingemann on a Scottish family. There was a piano in the parlor; but it was Sunday, and there was no possibility of music. He employed all his diplomacy to get at the piano for a moment; and, when he had succeeded, he dashed off the theme out of which the great work grew. It was finished at Düsseldorf, but only after an interval of years."

Mendelssohn finished his first version of the overture in Rome. The autograph score is dated December 16, 1830, and dedicated to Franz Hauser, and on December 30 he wrote: "The 'Hebrides' is finished at last." So Mr. Stratton says; but Lampadius quotes a letter written November 16, 1830, in which Mendelssohn says he has finished the overture. He also quotes from a letter dated December 20: "The 'Hebrides' is done at last and is a curious thing."

Mendelssohn took the score to Paris, and he wrote January 12, 1832, that he did not produce it then, because it was not "quite right":

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The overture was performed at a Philharmonic Concert in London, May 14, 1832. The composer, who conducted, wrote: "It went splendidly, and sounded so droll amongst all the Rossini things." The *Athenæum* said that, as descriptive music, it was a failure. George Hogarth says of the overture in his "Philharmonic Society of London" (1862): "It at once created a great sensation,—a sensation, we need scarcely add, that has not been diminished by numberless repetitions. At a general meeting of the Society on the 7th of June, 1832, Sir George Smart read a letter from Mendelssohn requesting the Society's acceptance of the score of this overture;* and it was resolved to present him with a piece of plate in token of the Society's thanks, which was forthwith done." The *Harmonicon* praised the overture highly, and said that the key of B minor was well suited to the purpose.

The overture has borne various titles. When it was first performed by the Philharmonic, London, it was called "The Isles of Fingal." Mendelssohn in letters referred to it as "The Hebrides," "The Solitary Island." The first published score (1834) bore the title, "Die Fingals Höhle"; but "Die Hebriden" was on the orchestral parts.

The first performance in the United States was by the Philharmonic Society of New York, November 16, 1844. The overture was performed at a concert of the Boston Academy of Music, February 22, 1845. It was played at a concert on March 15 of the same year, and the programme published this explanatory note: "This piece seems

* Mr. Stratton says: "Mendelssohn gave the original score of the 'Hebrides' overture to Moscheles, and some fifty years later it was perused by Gounod, who placed a D for the double-basses in the third bar, making a note to the effect that Mendelssohn must have forgotten it. As Mendelssohn was not in the habit of neglecting the slightest detail, it may be questioned whether he did not intentionally give that note to the violoncellos instead." See "Mendelssohn," by S. S. Stratton, p. 204 (London, 1901), and Mendelssohn's Letters to I. and C. Moscheles, pp. 76, 77, 83 (Boston, 1888).

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to be intended, in some degree, as a description both of the scene itself and of the feelings produced by it."

Chiefly on account of this overture Wagner characterized Mendelssohn as a "*feinsinniger Landschaftsmaler*,"—an exquisite landscape painter. (See "La Musique dans la Nature," by H. Lavoix, the younger (Paris, 1873); "Les Musiciens Paysagistes," by Jules Carlez (Caen, 1870); and, for an acute study of Mendelssohn's talent and limitations, "Vom Geistreichen in der Musik," by Paul Marsop, published in *Die Musik* for January, 1902.)

***

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

It is regular overture form. The first theme enters at the beginning and is given to violas, violoncellas, and bassoons (B minor); the second theme enters in D major (clarinets, bassoons, and violoncellos). The conclusion theme is practically a rhythmic variation of the first. It enters fortissimo for full orchestra, D major, and leads to a fanfare for horns and trumpets which ends the first part. The working-out section begins pianissimo with the first theme for violas, violoncellos, and double-basses against tremulous harmonies for violins. Each phrase is answered by a call from wind instruments. This call soon resembles part of the first theme. Mr. Apthorp once wrote: "The effect of the fragments of the theme in the lower register of the strings against the tremulous accompaniment of the violins—all kept in a mysterious pianissimo—interrupted ever and anon by the wild screams of the wind instruments, is wholly original, and as suggestively poetic as it is original. One cannot help thinking to hear the cries of seagulls and terns. Here Mendelssohn shows that he fully earned the title of '*grand paysagiste*' that a certain other great composer once gave him. Except for an almost constant undulatory movement in the strings, which easily enough suggests the restlessness of a wind-swept sea, there is exceeding little of what should properly be called realism in the music. There is no attempt directly to imitate the

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sounds or movements of animate or inanimate nature in the wild neighborhood of lonely islands in the Northern seas. But such is the suggestiveness of the music, with its sudden contrasts of loud with soft, staccato with legato, of long sustained notes with restlessly moving parts, that, knowing the title, the listener has to stretch his imagination but very little to shut his eyes and see the whole picture, hear the birds scream, and the winds whistle, smell the salt sea-weed on the rocks."

The third part of the overture is somewhat shortened from the first, and soon after the second theme leads to a short coda.

***

The overture "Fingal's Cave" was performed in Boston as early as February 22, 1845, at a concert of the Boston Academy of Music.

SCHERZO FROM THE MUSIC TO "A MIDSUMMER NIGHT'S DREAM," OP. 61.
FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor

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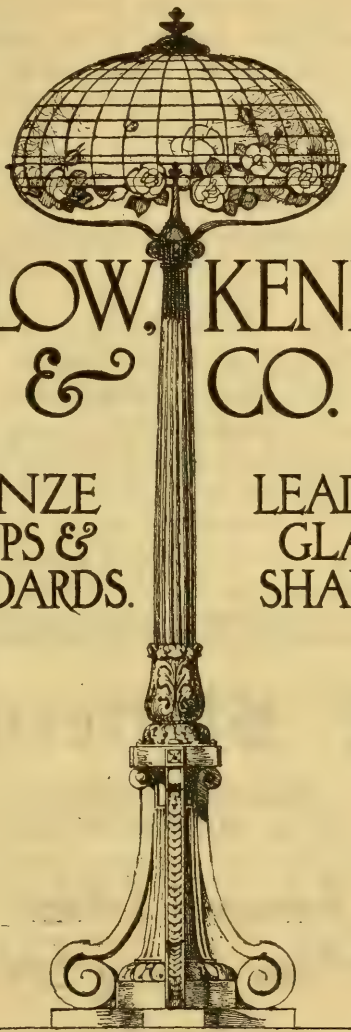
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pieces. Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves

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of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, when the composer conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During the summer of that year Mendelssohn composed the additional music for Shakespeare's play. The rehearsals began in an upper story of the royal palace at Berlin, because the height of the room permitted the use of scenery much higher than that found ordinarily in theatres. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was at the New Palace, Potsdam, October 14, 1843. Joachim, then an infant phenomenon, went from Leipsic to hear it. Fanny wrote to her sister at Rome: "Never did I hear an orchestra play so pianissimo. The dead-march for Thisbe and Pyramus is really stupendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes he plays when you cannot get him to be serious." The play was performed at the King's Theatre, Berlin, on October 18 and the three

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following nights. The play puzzled, and highly respectable persons declared it to be vulgar; but the music pleased.

Mendelssohn's sister Fanny once wrote: "We have grown up from childhood in the 'Midsummer Night's Dream,' so to speak, and Felix has really made it so wholly his own that he has simply reproduced in music what Shakespeare produced in words, from the splendid and really festal wedding march to the mournful music on Thisbe's death, the delightful fairy songs and dances and entr'actes—all men, spirits, and clowns, he has set forth in precisely the same spirit in which Shakespeare had before him." And does not the biographer, Mr. Lampadius, insist that the play of Shakespeare, who was discovered by daring German explorers in the jungles of foreign literature, has gained by Mendelssohn's music?

Mendelssohn's music to the play consists of twelve numbers: I. Scherzo, Entr'acte after Act I.; II. Fairy March in Act II.; III. "You spotted snakes," for two sopranos and chorus, in Act II.; IV. Melodrama in Act II.; V. Intermezzo, Entr'acte after Act II.; VI. Melodrama in Act III.; VII. Notturno, Entr'acte after Act III.; VIII. Andante in Act IV.; IX. Wedding March after the close of Act IV.; X. Allegro Commodo and Marcia Funebre in Act V.; XI. Bergomask Dance in Act V.; XII. Finale to Act V. Many of the themes in these numbers were taken from the overture.

The scherzo (entr'acte between Acts I. and II.) is an Allegro vivace in G minor (3-8). "Presumably Mendelssohn intended it as a purely musical reflection of the scene in Quince's house—the first meeting to discuss the play to be given by the workmen at the wedding—with which the first act ends. Indeed there is a passing allusion to Nick Bottom's bray in it. But the general character of the music is light and fairy-like, with nothing of the grotesque about it." The scherzo presents an elaborate development of two themes that are not sharply contrasted. The first theme has a subsidiary. The scherzo is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

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The overture was played for the first time in Boston at a concert of the Boston Academy of Music, February 21, 1846. When the Germania Musical Society first visited Boston, and gave twenty-nine concerts in the Melodeon in six weeks,—the first concert was on April 14,—the overture was played thirty-nine times. This orchestra was made up of only twenty-three players, and there was only one 'cellist. Mr. Thomas Ryan, in his Memoirs, tells an entertaining story about his attempt to introduce the overture in Boston.

The Germania Musical Society announced in Boston a performance on March 6, 1852, of the "entire music" of Mendelssohn to Shakespeare's play, with Mrs. F. Kimberly, reader; but the vocal music was not sung on this occasion in spite of the announcement.

At performances of "A Midsummer Night's Dream" at the Boston Theatre in 1856—the first of the series was on April 14—music by Mendelssohn, Horn, T. Cooke, and Comer, was performed. John Gilbert played Bottom; John Wood, Flute; Mrs. Barrow, Oberon; Emma Taylor, Titania; and Mrs. John Wood, Puck.

Music by Mendelssohn was performed at Selwyn's Theatre, Boston, in November, 1869, when there was an extraordinarily strong cast, which included F. Robinson, Theseus; C. R. Thorne, Jr., Lysander; Mary Wells, Hippolyta; Virgina Buchanan, Helena; Mary Cary, Titania; Blanche Davenport, First Fairy; Stuart Robson, Bottom; W. J. Lemoyne, Flute; Kitty Blanchard, Puck.

There was a performance of the overture and incidental music in Boston at a concert of the Boston Symphony Orchestra led by Mr. Paur, April 14, 1894. Mr. George Riddle read the text; Mrs. Marie

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Barnard Smith and Miss Harriet S. Whittier were the solo singers; the chorus was made up of members of the Cecilia.

There have been other performances in Boston. It may be added that the Scherzo, Notturno, Fairies' March, Lullaby, Finale and Wedding March were "done into dance" by Miss Isadora Duncan, in the conservatory of a private house at Newport, R.I., September 28, 1898.

Mr. Victor Herbert, in his arrangement of the music for Mr. Nat Goodwin's revival of "Midsummer Night's Dream" (1903), added to Mendelssohn's score transcriptions of certain "Songs without Words" and numbers based on phrases from the unfinished opera "Loreley" and from chamber music. He was not the first. When Shakespeare's comedy was revived by Mr. Beerbohm Tree (London, January 10, 1900), an orchestral arrangement of Mendelssohn's "Song without Words" in C, No. 34, was added to the original score, and Miss Nielson sang 'I know a Bank" to the melody of Mendelssohn's "Auf Flügeln des Gesanges."

The latest performance in Boston of Shakespeare's comedy with Mendelssohn's music was by Mr. Ben Greet's Players, assisted by members of the Boston Symphony Orchestra, led by Mr. Gustav Strube, in Symphony Hall, November 18, 1908.

***

Here is a partial list of music written expressly for this comedy:—

"By the Simplicity of Venus' Doves," song by Hermia. Sir Henry Bishop, 1816. Sung by Miss Stevens.

"O Happy Fair! Your Eyes are Loadstars." C. Smith, 1754, solo soprano, in the operatized version entitled "Fairies"; solos by E. J. Loder (1844) and Edward Hine; glee by W. Shield.

"Before the Time I did Lysander see." C. Smith, 1754. Song.

"Love looks not with the Eyes." C. Smith, 1754. Song.

"Over Hill, over Dale." Solo by T. Cooke (1840), Edward Fitz William (1855), G. A. Macfarren (1856), J. F. Duggan (1862); duet by W. Wilson (1858); glee by W. Jackson (1770–75); part song by Hatton.

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"That very Time I said," entitled "Love in Idleness." Soprano solo sung by Mme. Vestris; T. Cooke (1840).

"I know a Bank." Solo by John Percy (died in 1797); duets by C. E. Horn (1827), J. Barnett (1830).

"You Spotted Snakes." Glee, W. B. Earle (1794), R. J. S. Stevens (1800?), G. A. Macfarren (1879), W. Hills (1865); solo, C. Smith (1794); "The Fairies' Song," J. Mount (1879).

"Through the Forest." Mrs. J. B. Gattie (1825?), solo.

"The Woosell Cock." Purcell's version is lost. Burney, song (1762); Anon.

"Flower of this Purple Day." Solo, C. Smith (1754).

"Lo, Night's Swift Dragons." Solo, T. Cooke (1840).

"Up and Down." C. Burney, solo (1762); C. Smith, solo (1754); T. Cooke, solo (1840).

"The tedious brief scene" of Pyramus and Thisbe was made into a mock opera, "Pyramus and Thisbe," by J. F. Lampe (1745).

"Now the Hungry Lion roars." Solos and chorus, R. Leveridge (1727); glee, Dr. Cooke (about 1775), R. J. S. Stevens (about 1790?), Sir Henry Bishop (1816); C. Smith (1794); solo for bass, W. Linley (1816). A setting by Bishop for four male voices was introduced in "Two Gentlemen of Verona," and Horn's setting was sung in "Merry Wives of Windsor."

SYMPHONY NO. 3, IN A MINOR, "SCOTCH," OP. 56.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Prophane History."

"In 1565 David Riccio, a Piemontois, who being advanc'd from a

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Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

The story of Ricci, Riccio, or Rizzio, the lute player of Turin, has moved musicians as well as poets to composition. There are operas by Canepa, Capecelatro, Rodrigues, Schliebner, which bear his name;* there are other operas in which he is introduced; there is a symphonic prologue "Riccio" (Op. 16) by Adolf Sandberger; there are songs, as Raff's "David Riccio's letztes Lied," which had its season of popularity in concert halls. And this tragic story of a lute player and an infatuated or reckless queen made a deep impression on Mendelssohn.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen

* For an entertaining description of an English opera, "David Rizzio," see William Hazlitt's "Dramatic Essays" (No. 6 published originally in the *London Magazine* of June, 1820), collected works of Hazlitt, vol. viii. (1903), pp. 459–461. John Braham impersonated Rizzio. The libretto was by Col. Hamilton. There were five composers of the music. Genest says: "This is a serious opera in three acts, but there are some comic scenes. The serious scenes are injudiciously written in blank verse." The opera was produced at Drury Lane, June 17. It was performed five times. Mrs. W. West took the part of Mary Queen of Scots.

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there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

A great Englishman had visited the scene before Mendelssohn, and had been moved to poetic thought. Mr. James Boswell records in "The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.": "We surveyed that part of the palace appropriated to the Duke of Hamilton as Keeper, in which our beautiful Queen Mary lived, and in which David Rizzio was murdered and also the State Rooms. Dr. Johnson was a great reciter of all sorts of things, serious or comical. I overheard him repeating here, in a kind of muttering tone, a line of the old ballad, 'Johnny Armstrong's Last Good-night':—

"'And ran him through the fair body!'"

It is said that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the pianoforte fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the Cauld, Cauld Blast," and probably the pianoforte fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of

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A waltz embodying alluring melody, elegant facility of style and genuine swing of rhythm.

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1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." He re-enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

The "Italian" symphony was finished, and it was performed in London in 1833. But the "Scotch"? Mendelssohn might have written on the manuscript the lines that Coleridge added to "The Three Graves,"—*Carmen reliquum in futurum tempus relegatum.* "To-morrow! and to-morrow! and to-morrow!" But the to-morrow of Mendelssohn came.

***

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and Psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished early in 1842 at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert,

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March 3, 1842, under the direction of the composer. The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity of ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds: "The audience was most respectful toward the composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Bach, the applause was livelier and more general. The first performance in London was at a Philharmonic Concert, June 13, 1842. Mendelssohn conducted the whole concert; Thalberg played fantasias from themes on operas; and Mr. George Hogarth tells us that "the room was crowded to overflowing with the élite of our artistic society." After this performance Mendelssohn obtained permission to dedicate the symphony to Queen Victoria of England. The first performance in Paris was at a Conservatory concert, January 14, 1844. Habeneck led. The programme was a curious mixture:—

New Symphony	*Mendelssohn*
Sanctus and Benedictus from Mass in B-flat (Chorus)	*Haydn*
Concertino for Trombone	*David*
(Played by FREDERICK BELCHE, first trombone of the King of Prussia.)	
March and Chorus from "Ruins of Athens"	*Beethoven*
Symphony	*Haydn*

Stephen Heller reviewed the work in the *Revue et Gazette Musicale*. His article was appreciative, sympathetic. He began: "It is difficult if not impossible to give an exact and faithful idea of a work of this breadth by dissecting the movements. There is nothing so dry and dismal as to quote this or that chord, this or that measure or modulation. As for melodic thoughts, how can they be defined or explained?" He then reviewed the work at length without pedagogic precision and without undue exuberance of rhetoric. We learn from him that the

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audience was "slightly bewildered" by the originality of the symphony, that some of the hearers regarded the composer as a revolutionary. The portions that pleased immediately were the first movement, the beginning of the Adagio, the Finale. Heller spoke of the "mysterious murmur of the orchestration, that was also characteristic of the overture, 'Fingal's Cave.'"

The first performance in the United States was at New York by the Philharmonic Society, November 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini, there were arias by Rossini and Mercadante, a harp solo; and Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

The first performance in Boston was by "The Academy of Music" at the Melodeon, November 14, 1846. G. J. Webb was the conductor, and William Keyzer the concert-master. The programme was as follows:—

Overture (*sic*) Guerrière (first time in Boston) . . *P. Lindpaintner*
(With cornopean obbligato.)
Aria, "Salut à la France" . . . . . *Donizetti*
Mlle. Juliette de la Reintrie.
Overture to the Tragedy "Nero" (first time in Boston) *Reissiger*
Solo French horn by Herr Schmidt from Münster, Germany, his first appearance.
Cavatina, "Mi parche un lungo secolo" . . . . . *Coppola*
Mlle. de la Reintrie.
Overture, "Fille du Régiment" . . . . . *Donizetti*

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One of the leading newspapers reviewed the concert. Two lines were given to the new symphony, and forty to the young singer who appeared for the first time.

***

The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830–32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

Did the composer of "Fingal's Cave," the "Italian" symphony, the "Scotch" symphony, the "Midsummer Night's Dream," dread the reproach of programme music? Mr. Stratton, in his excellent Life of Mendelssohn (1901), does not tarry over the question: "When Schubring told him that a certain passage in the 'Meeresstille' overture suggested the tones of love entranced at approaching nearer the goal

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of its desires, Mendelssohn replied that his idea was quite different; he pictured some good-natured old man sitting in the stern of the vessel, and blowing vigorously into the sails, so as to contribute his part to the prosperous voyage. Of course that was said as a joke"—it must be remembered that Mr. Stratton's book is addressed to an English public—"and to stop inquiry; for Mendelssohn hated 'to explain' his music."

Mendelssohn wrote how much he was impressed by the scene at Holyrood: "I believe I found to-day in that old chapel the beginning of my 'Scotch' symphony." The idea of writing a symphony thus inspired haunted him for fourteen years, but no melody heard on that occasion moved him to composition. At Edinburgh—but let George Hogarth, who was then his companion, tell the story: "At Edinburgh he was present at the annual 'Competition of Pipers,' where the most renowned performers on the great Highland Bagpipe—feudal retainers of the chiefs of clans, pipers of Scottish regiments, etc.—contend for prizes in the presence of a great assemblage of the rank and fashion of the Northern capital. He was greatly interested by the war-tunes of the different clans, and the other specimens of the music of the country which he heard on that occasion and during his tour through various parts of Scotland; and in this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music—solemn, pathetic, gay, and warlike—is familiar to every amateur."



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Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart's court "issued modes and habits that altered the cast of the Northern melodies," for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: "And I conceive that one of those grand, stalwart practitioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle." To this bagpipe he referred some of the lawless progressions of Scottish melodies, and he named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."

And so we come back to Dr. Johnson on his celebrated tour. He admitted that he knew a bagpipe from a guitar, and he listened to the former instrument. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." And he said that if he had learned music he should have been afraid he would have done nothing else but play. "It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self."

There was no thought of slavish imitation or direct attempt at musical portraiture in Mendelssohn's mind. That ultra-fastidious man would have shuddered at the apparition of a bagpipe in the orchestra and the

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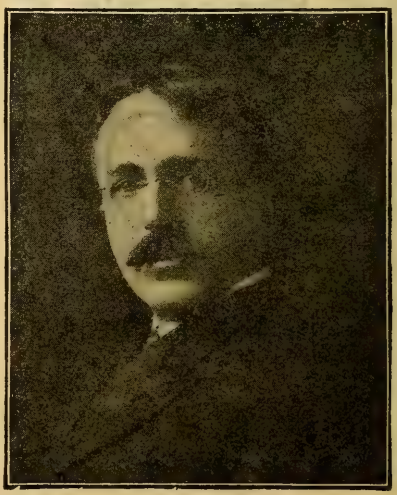
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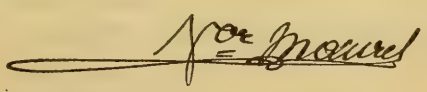
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glad answering cry from the audience, "Why, that's Scotland," just as he would wonder to-day at Hans Huber with his symphony in E minor entitled "Böcklin," in which each movement is supposed to express in music the sentiment of some painting by that remarkable and fantastical artist. No doubt he remembered the haunted room, the chapel, the sky, the spirit of the pipers,—all that he saw and heard in that romantic country; and his recollections colored the music of the "Scotch" symphony. There is a decided mood throughout the work, there is the melancholy found in border ballads, as in the eerie verse:—

"But I have dreamed a dreary dream,
Beyond the Isle of Skye;
I saw a dead man win a fight,
And I think that man was I";

there is the thought of "old, unhappy, far-off things, and battles long ago"; but it was undoubtedly far from Mendelssohn's mind to tell the tragedy of Rizzio, although that tale determined largely his mood and colored his expression. That Mendelssohn in his symphony, as in the "Fingal's Cave" overture, is a musical landscapist, there is no doubt; but he makes the impression, he does not elaborate detail.

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who heard that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

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this "Scotch" symphony "a beautiful enigma requiring a solution." He surely knew of Mendelssohn's visit to Scotland and the early purpose to write the symphony. Yet he wrote: "What is meant by the roaring chromatic storm at the end of the first Allegro, the gently sorrowful and solemn march-movements in the Adagio, the violent conflict in the Finale? These rinforzatos in the bass sound almost like the roaring of a lion, with which we might fancy a young Paladin engaged in knightly combat. What is meant by the Coda with its folksong-like melody and enthusiastic festive jubilation? And then the airy, elfish gambols of the Scherzo,—we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty in the Woods, or Cinderella, or Schneewittchen" ("The Boundaries of Music and Poetry," translated by J. H. Cornell). And how far we are from Scotland and Rizzio and bagpipes!

***

The score of the Symphony in A minor was published by Breitkopf & Härtel, of Leipsic, in March, 1851.

The movements are not separated by the usual waits: they should be played consecutively, without stops.

The first movement opens with a slow introduction, Andante con moto, A minor, 3-4. The theme is given out in full harmony by wind instruments and violas; 'cellos and double-basses are soon added to weight the bass. Recitative-like phrases in all the violins in unison follow, and soon turn into a subject against developments of the chief theme.

The main body of the first movement, Allegro un poco agitato, A minor, 6-8, begins at once with the first theme in the strings, but the melody of the first violins is doubled by the first clarinet. This melodious motive is developed and leads to a subsidiary theme, Assai animato, for full orchestra, which is developed brilliantly. A climax for full orchestra is followed by a second theme, or, as some prefer, a conclusion theme in E minor. Toward the end of the free fantasia a slow cantilena in the 'cellos leads to the beginning of the third part

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of the movement. This third part begins regularly. The 'cellos keep up the reverie-like cantilena as a counter-theme. The subsidiary theme does not reappear. The coda, beginning somewhat after the manner of the free fantasia, leads to an effective return of the first subsidiary theme, fortissimo, in the full orchestra. The movement ends with a short return of the theme of the introductory Andante in the wind instruments and violas.

The second movement, Vivace non troppo, F major, 2-4, is in the place of the scherzo. After calls on wood-wind and brass instruments the clarinet plays a lively Scottish dance tune, which is developed at length and with great brilliance by fuller and fuller orchestra. The second theme is a delicate staccato for the strings.

The third movement, Adagio, A major, 2-4, is a free development of a slow cantilena in alternation with a more severe, march-like second theme. The accompaniment grows more varied and elaborate. "The form is very like that application of the 'theme and variations' principle to the slow aria form which we find in some of Beethoven's slow movements,—in the pianoforte Andante favori in F or the Andante of the C minor Symphony." *

The fourth movement, Allegro vivacissimo, A minor, 2-2, begins with a lively theme of a Scottish character, given to violins against repeated staccato chords for violas, bassoons, and horns. This theme, developed, leads to a subsidiary passage for full orchestra. A tuneful second theme is given to wood-wind instruments over an organ-point for first violins. This is worked up in alternation with a second subsidiary motive. All this thematic material is worked out after the manner of a free fantasia, but afterward Mendelssohn abandoned the orthodox sonata form, omitted the third part of the movement, and substituted a free coda with a new theme, Allegro maestoso assai, A major, 6-8. This march-like, pompous theme is developed by full orchestra to form an apotheosis.

The last movement of this symphony has been entitled "The Gathering of the Clans."

* From Mr. W. F. Apthorp's analysis of the "Scotch" symphony.

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***

The late Vernon Blackburn wrote for the *Pall Mall Gazette* this article:—

"The mystery which approaches any modern inspiration is this particular fact, that what seems to be a sudden creation is really a matter of slow birth and of slower growth. Just as a mother watches and keeps vigil over the child of destiny,—we are all children of destiny!—so do the very few who perceive early promise in the great work of the future meditate over possibilities and strive to think that they do not 'imagine a vain thing.' We speak of the ultimate recognition of musical artists. It is so easy to be a Mrs. Crummles of art. It will be remembered that she—wonderful creature!—was first seen by Mr. Vincent Crummles balancing herself on the top of a spear, surrounded by blazing fireworks. 'Such grace,' cried Mr. Crummles, 'coupled with such dignity,' had never been seen before. And Mr. Crummles promptly offered his hand in marriage. Now the record of that fact embodied the essential significance of popularity. Mrs. Crummles made a most immediate effect. Matrimony and subsequent (one had almost written posthumous) laudation were the necessary results. Meanwhile we laugh to-day over the Crummles's of yesterday, simply because we find that, in Mr. Kipling's too-little understood phrase,

"'Grief of a day shall fill a day,
Because its creature died.'

But one may almost burlesque Dickens, and say, 'Crummles was sugar.' That is to say, the art of music is part of the interminable philosophy of things; it is not immediately recognizable when it reaches a zenith in any generation. It is sour to the taste at first, but sweet as honey afterwards. It is impossible in such a connection not to recall a sort of reversal of 'Revelation' and the eating of the 'little book,' which 'was in my mouth sweet as honey,' and afterwards was bitter to the eater. Music is brought forth with much travail of spirit,

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but it is one of nature's beneficent laws that the things that cost much pain bring mostly the greatest pleasure in the fulfilment of things.

"In other words, music once more emphasizes the mere chemical distinction between the acid and the sweet. That which yesterday was sour to the musical taste is to-day sweet; that which yesterday was sweet is to-day sour. Emanuel Bach might write the prettily sweet things of his art by the day and by the hour, but he no longer remains with any class of musician as a composer of importance. Thus it is that popularity is so immediate (and so meaningless) a test of artistic merit. 'Grief of to-day will fill a day.' One may select a few instances.

"There is nothing more curious in the history of musical art than the record of Mendelssohn. He stood half-way between the things that had been and the things that were to be. He recognized every possibility of his own past as a forerunner of the future (which was his present), and yet he stopped absolutely short, when that future met him face to face. He tasted the sweetness which time had brought to the acid of things; he refused the acid which one day would turn to sweetness. That is a very curious historical fact; it belongs, as it seems to the present writer, to the essential organism of things; and music is, from the purely philosophic standpoint, again absorbed in the universal logic that asks and demonstrates and discovers—who shall say what issue?

"The meeting of Mendelssohn with Goethe is, to the philosophic mind, surely one of the most curiously engrossing incidents in the history of art. It proved the modern mind of Mendelssohn (who, later on,

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Mrs. Lichfield refers to the following remarks about her distinguished pupil, Miss

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NEW YORK, May 21.

I have heard my American débutante (Miss Charlotte Grosvenor) three nights in "Faust," and last night I heard her as Gilda in "Rigoletto." If my "vision" was lovely in her pale blue satin and pink roses as Violetta, and a Madonna by an old master as Margherita, as Gilda she was a "dream." Centuries rolled back as one gazed on her, a castle seemed to rise in view for a background, and there stood revealed in the dim light a girlish figure in draperies of blue and white and old lace, "ye lady of ye olden time," with her red-gold hair caught back from the white brow by a silver fillet and falling in masses over her shoulders. Yes! this daughter of the Court Fool was a dream-maiden with a beautiful smile. My "dream" had an ovation after "Caro Nome," the audience recalling her three times, and she sang all of the part well. That flawless intonation refuses to be lured from any note this singer utters. I have tried to analyze in what consists her charm as a singer, and it all reduces itself to the one simple truth, that she can really sing. As far as I can make out from my orchestra chair at the Metropolitan and Manhattan, leaving aside the big celebrities, we have professional beauties for prime donne and singing actresses, and then those "horrors" called "experienced artists," who can take a part at a moment's notice and tear it to pieces. Why not add a "vision" in pale blue satin and pink roses who can sing, or a madonna by an old master with a beautiful legato, or a dream-maiden with a beautiful smile and a flawless intonation?? Hammerstein and Gatti Casazza, take note!!! We patient season-ticket holders swallow whole singing actresses and professional beauties, but we are tired to death of the eternal experienced artist who tears things, and in her place why not give us a few "visions," "madonnas," and "dream-maidens" who can sing? Made in America!! No matter where they are made, we wish them, we need them, and so do you managers. Let us place at the feet of a master who can give us a débutante like Charlotte Grosvenor a laurel wreath in all homage.

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rejected subsequent modern things with scorn), and it demonstrated the eternal youthfulness of the old poet, who was ever bent on discovery, ever peering outwards, ever making for the East, ever expecting the sunrise from the edge of the sea in the endless distances of the dark. Yet Mendelssohn was a great musician of his day; he was even more than that, though his work is not so pressingly convincing as once it was; he was the patriarch of the young pianist of to-day. The examination-room without Mendelssohn would be indeed a thing of barrenness and infertility. How could judges at young ladies' institutions do their work effectively if the 'Lieder ohne Worte' had never been written? The issue need not be dwelt upon. We return to our proposition without further proof, indeed, without superfluous demonstration. Music has a dreadful claim upon them that are given to be her expounders. She will not be cheaply dealt with. The sweetness of the summer, in Shakespeare's phrase, comes from her loftiness and sourness. Deal with her justly and strongly, and, though at first she may repel you, she will ally herself with you to great issues in the end. Be a Wagner, and Music will walk with you through the ages. Mendelssohn, in the ballroom of life, did but ask her for a dance."

ENTR'ACTE.

MENDELSSOHN AND NEW YORK.

(From the New York *Tribune*, January 24, 1909.)

It would startle many who marvel at the musical activity of New York in the year of our Lord 1909 to be told that two generations ago their grand-parents were enjoying an activity which, from a comparative point of view, was immeasurably greater. Not only was there enthusiasm over opera, Italian and English, but there were good orchestra concerts and a livelier cultivation of choral music than obtains to-day. There were singing societies in New York as far back

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as the middle of the eighteenth century, but of them next to nothing is known. Only a few significant facts have been rescued from oblivion concerning choral performances which cast a peculiarly brilliant lustre on the popular interest in choral music. The overture and sixteen numbers of Handel's "Messiah" were performed, with organ accompaniment, in Trinity Church as long ago as October, 1770, and repeated the two succeeding years. This performance took place a little less than twenty-eight years after the original production of the work under Handel's direction in Dublin (April 13, 1742); it was only eleven years after Handel's death; it was more than fourteen years before the great Handel commemoration in Westminster Abbey; it was twenty years before Mozart wrote the additional accompaniments for the performance of the oratorio in the hall of the Court Library in Vienna. There can be no question that New York heard "The Messiah" before many of the European capitals, though, perhaps, not in its entirety or integrity. It was not until 1831 that a singing society took it up and sang all of it to orchestral accompaniment.

The society which accomplished this was the Sacred Music Society, which was then under the direction of Ureli Corelli Hill, a Vermonter,* who eleven years later, with the assistance of some English, German, French, and American musicians, called the Philharmonic Society into existence. The sacred Music Society gave oratorios annually till 1849, and its enthusiasm is attested in a manner which deserves to be recalled amid the commemorative doings to-day. Mendelssohn's "St. Paul" was performed for the first time in Düsseldorf in May, 1836; it was brought forward in New York within less than two years after.

The writer of this article, who prepared the memorial history of the Philharmonic Society, which was published on the occasion of the

*In "The Philharmonic Society of New York" by Henry Edward Krehbiel (New York and London, 1892), Mr. Krehbiel says that Hill was "a Connecticut Yankee" (p. 54).—P.H.

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celebration of the fiftieth anniversary of its foundation, in 1892, made the following observation in his review of the accomplishments of the society in the way of introducing the works of the great composers to the people of New York:—

"Mendelssohn's works naturally appealed forcibly to the Philharmonic's audiences, and early had a place accorded them. The third concert of the first season brought forward his 'Midsummer Night's Dream' overture; in the third season the 'Hebrides' and the 'Schöne Melusine' overtures were heard; in the fourth his third symphony ('Scotch') and his pianoforte concerto in G minor."

There were two reasons for the partiality for Mendelssohn shown by the Philharmonic Society in its early years. In the first place he was far and away the most popular of living composers. In the next Hill, the founder of the society and its president during the first six years of its existence (1842–48), was a personal acquaintance of the composer, to whom, no doubt, he was presented by Spohr. Now, Spohr was Hill's teacher and Mendelssohn's friend, and it is easy to imagine on whose suggestion the two great men were elected to honorary membership in the Philharmonic Society in 1846. It is interesting, but also a little singular, that Mendelssohn and Spohr were the first composers to whom the distinction was offered. The constitution of the Philharmonic Society defines honorary members as "eminent artists in music" who shall have received the unanimous vote of the society at a regular meeting, after having been previously proposed by the Board of Directors. In the early days of the society, and for several decades, indeed, the privilege of appearing at the concerts of the society was esteemed so highly that the directors were sometimes embarrassed by the number of artists who offered their services gratuitously. In the case of artists of great reputation it came to be the custom to reward them with a diploma of honorary membership. This circumstance explains the fact that names like that of Joseph Burke (who was known seventy-five years ago as "the Irish Roscius," and who at eleven years of age would act the principal part in a drama, then play a violin solo and afterward direct the orchestra), are found among those of the greatest composers of the



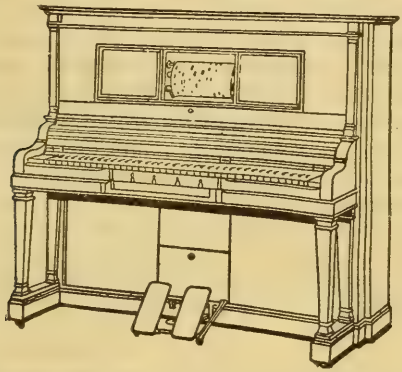
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last three generations. The election of Spohr, Mendelssohn, Schneider, Liszt, Wagner, Raff, Rubinstein, and Dvořák was, of course, a tribute to their genius as creative musicians, but before the first of these was elected the same honor had been conferred on Vieuxtemps, who certainly deserved it; Ole Bull, Leopold de Meyer, and Joseph Burke. In connection with the last it is interesting to note that, though he was elected a year before Mendelssohn died, he lived until about six years ago. It was to him the honor fell of being the first man to play the solo part of the Violin Concerto with the Philharmonic Society.

Investigation made by the writer three years ago discovered the interesting fact that Mendelssohn's eyes had been turned pleasantly, even longingly, toward New York, nearly two years before he became, by courtesy, a citizen of its artistic community. Some time in 1844, Hill, being then president of the Philharmonic Society, as well as leader of one or more choirs, conceived the idea of a music festival which, like the English festivals, should be conducted by one or the other of the two great German composers and conductors of the time,—Mendelssohn and Spohr. He seems first to have applied to the latter, with whom he had a more intimate acquaintance, but to have sent an invitation at the same time (through Spohr, perhaps) to Mendelssohn. The replies of both men, which were made public for the first time by the *Tribune*, in 1905, are in the autograph collection of Jacob Teschner, M.D., of this city, who bought them from the widow of U. C. Hill. Mendelssohn's reads as follows:—

FRANKFORT, January 20, 1845.

Dear Sir,—I beg to return my best and most sincere thanks for your letter. Indeed, I may say I felt truly proud in receiving so kind and so highly flattering an invitation, and the offer itself, as well as the friendly words in which you couched it, will always continue a source of pride and true gratification, for which I shall feel sincerely indebted to you.

But it is not in my power to accept that invitation, although I am sure it would have been the greatest treat to me if I could have done so. My health has seriously suffered during the last year, and a journey like that to your country, which I would have been most happy to undertake some three or four years ago, is at present beyond my reach. Even the shorter trips which I used to make to England or the south of Germany have become too fatiguing to me, and it will require

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a few years' perfect rest before I shall again be able to undertake the direction of a musical festival even in my own country. I need not tell you how much I regret to find it utterly impossible to come, and to thank you in person for all the kindness and friendship which your letter contains.

Accept, then, my written thanks, which are certainly not less sincere and heartfelt, and pray let the committee know with how great a gratification and how thankfully I heard of their kind intentions toward me, and how deeply I regret not to be able to avail myself of so much kindness. Should you ever visit Europe and my country again, I hope you will not forget me, and give me an opportunity of renewing your acquaintance and of expressing to you once more how deeply I feel indebted to you. I shall always remain, dear sir, yours most truly.

FELIX MENDELSSOHN-BARTHOLDY.

Hill's festival enterprise, let it be remarked in passing, was realized in February, 1847 (only a little less than a year before the death of the composer), in a Mendelssohn Festival, in Castle Garden, at which the Philharmonic Society and two singing societies, Liederkranz and Concordia, took part. Mendelssohn's acceptance of honorary membership in the Philharmonic was declared in a letter to Hill, the date of which falls about midway between the above and his death. Unfortunately, it has disappeared from the archives of the society, but it is preserved in a lithographic fac-simile, of which copies were in existence sixteen years ago. Like the letter of 1845, it is written in almost impeccable English:—

Dear Sir,—I write these lines to express my best and most sincere thanks for the honor which the Philharmonic Society of New York has conferred upon me by electing me an honorary member, and I may truly say that I feel proud in being thus associated with a society which has done so much for the progress of art in that part of the world. Pray express my feelings of true gratitude to the members

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of this society, and inform them that I know how to appreciate the honor they have done me and the kindness to which I am indebted for it. Believe me that I sincerely wish to be able to visit some day your country, and thank you and your countrymen in person, instead of writing letters; but I fear my health will not allow me to think of so long a journey, and so I hope for a time when you may again be induced to visit our part of the world, and that I may then have an opportunity of repeating to you how thankful I feel to you and the Philharmonic Society, and that these feelings will continue so long as I live. I am, dear sir, your obedient servant,

FELIX MENDELSSOHN-BARTHOLDY.

LEIPSIC, August 11, 1846.

SYMPHONIC POEM, "THUS SPAKE ZARATHUSTRA," OP. 30.

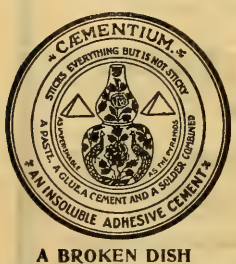
RICHARD STRAUSS

(Born at Munich on June 11, 1864; now living at Charlottenburg, Berlin.)

The full title of this composition is "Also sprach Zarathustra," Tondichtung (frei nach Friedr. Nietzsche) für grosses Orchester. Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27 of the same year. The composer conducted, and also at Cologne, December 1. The Philharmonic Orchestra of Berlin, led by Mr. Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Mr. Paur, October 30, 1897. The work was performed in Boston at a concert of the Boston Symphony Orchestra, led by Mr. Gericke, March 17, 1900.

Friedrich Nietzsche * conceived the plan of his "Thus spake Zara-

* Friedrich Wilhelm Nietzsche was born at Röcken, October 15, 1844. He was educated at Schulpforte and at the Universit es of Bonn and Leipsic. In 1869 he was appointed to a professo ship of classical philology at the University of Basel. In consequence of an eye and brain trouble he obtained sick leave in 1876, and in 1879 he was pensioned. He spent ten years thereafter at health resorts, and, as he said, each year contained for him two hundred days of pure pain. In 1888 he became hopelessly insane, and he died August 25, 1900, at Weimar. We are interested in him here chiefly in connection with music. At first, a wild-eyed partisan of Wagner, he wrote "Die Geburt der Tragodie aus dem Geiste der Musik" (1872) and "Richard Wagner in Bayreuth" (1876). Later he assailed Wagner bitterly in "Der Fall Wagner" (1888) and "Nietzsche contra Wagner" (1889). He himself composed music. In 1872 he sent to Hans von Bülow a symphonic work, "Meditation on Manfred." Von Bülow wrote to him that it was "the very acme of fanatical nonsense, and the most



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thustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation.

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while

disagreeable and anti-musical thing that my eyes have ever seen committed to music-paper for, aye, many a long day." (See the correspondence in "Hans von Bülow: Briefe," vol. iv., pp. 550–562 (Leipsic, 1900). Nietzsche also composed a hymn, "To Life," for chorus and orchestra, and "Hymn to Friendship" for tenor solo, chorus, and orchestra. The latter was performed in a quasi-private manner at Weimar, October 15, 1904, with a pianoforte in the place of an orchestra. Much has been written about Nietzsche in connection with music. There is an interesting essay in Maurice Kufferath's "Musiciens et Philosophes" (Paris, 1899). See also Hans Embacher's articles on the correspondence between Nietzsche and Rohde (*Die Musik*, second year, —1902–1903,—first quarter, pp. 83, 193). A list of passages referring to Wagner in Nietzsche's writings is published in Dr. Tille's preface to Thomas Common's translation of "Der Fall Wagner" (The Case of Wagner") (London and New York, 1896). This volume also contains a translation of "Nietzsche contra Wagner," a selection of many of the passages referred to above.



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the world sinks far beneath him." But Strauss gave this explanation to Mr. Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

***

"Thus spake Zarathustra" is scored for one piccolo, three flutes (one interchangeable with a second piccolo), three oboes, one English horn, two clarinets in B-flat, one clarinet in E-flat, one bass clarinet, three bassoons, one double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve 'cellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth: as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to

* Mr. Apthorp to his translation, "Like thee I must *go down*, as men call it," added a note: "The German word is *untergehen;* literally to go below." It means both "to perish" and "to set" (as the sun sets).—Ed.

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whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.—Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction, and the sub-captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: *'I teach you beyond* man.* Man is a something that shall be surpassed.

. . . " 'What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man, and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge and not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.' "

* "Overman," or, as Mr. George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Ubermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—Ed.

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14

"The scene of 'Thus spake Zarathustra,'" says Dr. Tille, "is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives—the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed or *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

***

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "VON DEN



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HINTERWELTLERN" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "VON DER GROSSEN SEHNSUCHT" (Of the Great Yearning). This stands over an ascending passage in B minor in 'cellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "VON DEN FREUEDEN UND LEIDENSCHAFTEN." (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefield of virtues."

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"'Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still." . . .

"VON DER WISSENSCHAFT" (Of Science). The fugued passage begins with 'cellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the Wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different.* We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity.*'" . . .

Much farther on a passage in the strings, beginning in the 'cellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent):—

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time

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had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

NACHTLIED ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

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Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;
A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDLERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!
ONE!

O man, take heed!
TWO!

What saith the deep midnight?
THREE!

'I have slept, I have slept!—
FOUR!

From deep dream I woke to light.
FIVE!

The world is deep.
SIX!

And deeper than the day thought for.
SEVEN!

Deep is its woe,—
EIGHT!

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And deeper still than woe—delight.'
NINE!

Saith woe: 'Vanish!'
TEN!

Yet all joy wants eternity.
ELEVEN!

Wants deep, deep eternity!"
TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

***

The reader who wishes a minute analysis of this extraordinary work should consult "Also sprach Zarathustra," by Hans Merian, fifty-five pages (Leipsic, 1900) or the analyses by Arthur Kahn (No. 129 of "Der Musikführer" series, Leipsic); or Dr. Reimann's analysis, published in Philharmonic Concert (Berlin) programme-books.

***

A symphony in C major by Louis F. Delune, of Brussels, was produced at one of Busoni's orchestral concerts in Berlin in January, 1906. Each one of the four movements bore a motto from Nietzsche's "Thus spake



Zarathustra." Oskar Fried's "Das trunkne Lied" (from Nietzsche's "Also sprach Zarathustra") for solo voices, chorus, and orchestra, was produced by the Wagner Society of Berlin, at its concert in Berlin, April 15, 1904. Dr. Muck conducted. A song by Arnold Mendelssohn, "Aus dem Nachtliede Zarathustras," was sung in Boston by Dr. Ludwig Wuellner, January 30, 1909.

Zoroaster has appeared as an operatic hero. Rameau's "Zoroastre," a lyric tragedy in five acts and a prologue, libretto by Cahusac, was produced at the Opéra, Paris, December 5, 1749. Zoroaster, a beneficent prince and a magician only for good, is opposed to Abramane, an evil ruler and a worker in black magic. They are rivals in power, glory, and love. Rameau put into this opera much music that he had composed for Voltaire's "Samson," which the Opéra had refused. It is said that a prologue had been written, and that Rameau replaced it by the overture, which "serves as a prologue." The first part of this overture is "a strong and pathetic picture of the barbaric power of Abramane and of the groanings of the people whom he oppresses: a sweet calm follows; hope is born again. The second part is a lively and gay image of the beneficent power of Zoroastre and of the misfortune of the folks whom he has delivered from oppression." The libretto assures us that all these things are in the overture. The chief singers were Jelyotte (Zoroastre), de Chassé (Abramane), Marie Fel (Amélite). The famous Camargo danced in the ballet.

Cahusac's text was translated into German by Casanova, and, with music by a Saxon chamber-musician, Adam, was produced at Dresden in 1752.

The Italian one-act comic opera "Le pazzie di Stallidaura e Zoroastro," by Cimarosa, has nothing to do with the old philosopher and mage.

"Le Mage," opera in five acts, libretto by Jean Richepin and music by Massenet, was produced at the Opéra, Paris, March 16, 1891. Zarastra, the warrior, loves his captive, the Queen Anahita, and is beloved by Varehda, the daughter of the high priest. By the machinations of the priest, Zarastra is forced to marry Varehda; but he leaves the scene of his triumphs to devote himself to worship of the god Mazda, and he appears in one of the acts as a preacher on the holy mountain. True love triumphs at the end: he and Anahita are united. Vergnet was

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***

One of the most entertaining articles on Zoroaster is "Zoroastre" in the famous Dictionary of Pierre Bayle. Here may be found many of the old legends: how Zoroaster laughed on the day he was born; how he passed twenty years in the deserts and ate only of a cheese that never grew old and never failed him; how love of wisdom and justice compelled him to choose a mountain for his dwelling-place; how he was Nimrod, Japhet, Ezekiel, Balaam, Moses, etc.

A summary of all that is known concerning Zoroaster is found in "Zoroaster, the Prophet of Ancient Iran," by A. V. Williams Jackson, professor of Indo-Iranian languages in Columbia University. Professor Jackson gives reasons for believing that this prophet arose in Western Iran (Atropatane and Media) about the middle of the seventh century B.C. He was a contemporary of Nebuchadnezzar, the Babylonian conqueror of Jerusalem. According to universal tradition Zoroaster was seventy-seven when he died, and he was probably killed in battle, though many believed that he perished by lightning or a flame from heaven. "Zoroastrianism did not die with its founder. National events have changed the course of its history, but it lives on to this day."

ERRATA.—These typographical errors in Programme Book No. 13 should be corrected. On page 1003, "Born at Loschwitz, near Dresden, September 10, 2875," should read "Born . . . 1875). On page 1055, in the thirteenth line from the top, for "Gewandhasu" read "Gewandhaus."



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SATURDAY EVENING, FEBRUARY 13, at 8 o'clock.

PROGRAMME.

Paderewski . . . . . Symphony in B minor, Op. 24

Saint-Saëns . . . Concerto, C minor, No. 4, for Pianoforte and Orchestra, Op. 44

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Wednesday Evening, February 17, at eight o'clock

PROGRAM

HANDEL	Prelude and Fugue from Suite in F minor
SCHUMANN	Waldscenen, Op. 82
GRAUN	Gigue, B-flat minor
MORET	Mazurkas, Nos. 1 and 6
GOTTSCHALK	Berceuse, Op. 47
LISZT	Valse-Impromptu, A-flat major
DEBUSSY	Clair de Lune. (Suite Bergamasque) Toccata
Mrs. H. H. A. BEACH	Concerto in C-sharp minor, Op. 45

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Wednesday Evening, February 10, at 8.15 o'clock

PROGRAM

1. QUARTET, E-flat major	Carl von Dittersdorf
2. QUARTET, No. 6, Op. 19	Serge Iw. Tanéïew
3. PIANO QUARTET	R. Strauss

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PROGRAM

I.	HARMONIOUS BLACKSMITH	Handel
	FANTASIE in C Minor	Mozart
	CAPRICE ON ALCESTE	Gluck-Saint-Saens
II.	NOCTURNE in F-Sharp Major WALTZ in C-Sharp Minor IMPROMPTU in F-Sharp Major BALLADE in G Minor	Chopin
III.	THEME VARIE	Chaminade
	DANSE	Debussy
	RHAPSODIE No. 11	Liszt

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Monday Afternoon, February 15, at 3

PROGRAM

Liszt	Sposalizio
	Ballade, B minor
Tschaikowski	Variations, Op. 19, No. 6
Scarlatti	Presto
Heilman	Intermezzo, Op. 6
Platt	The Gulls
Ravel	Sonatine
D'Indy	Valse (Laufenburg)
Dubois	"Les Abeilles"
Chopin	"Meine Freuden" (Transcribed by Liszt)
	Barcarolle, Op. 60

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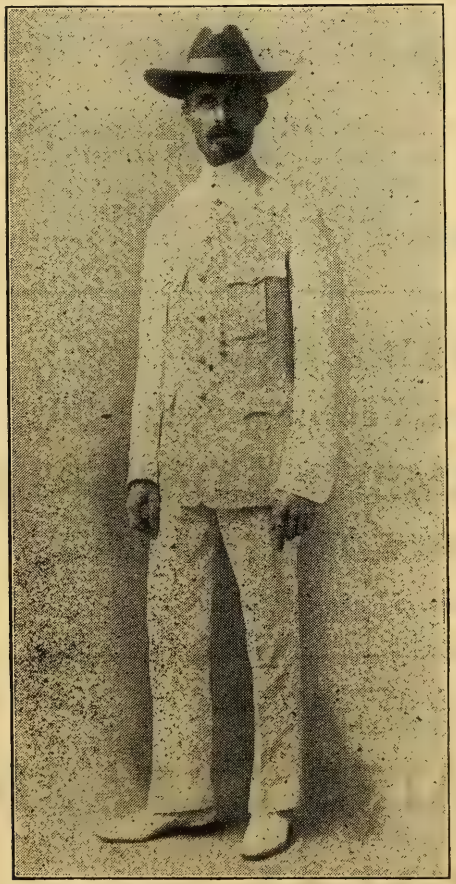
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Beethoven	Quartet in A minor, Op. 132
Grieg .	Third and fourth movements from posthumous Quartet in F major (finished by Julius Roentgen) First time,-M.S.
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Tuesday, March 2, 1909

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PROGRAMME

I. DUET, "La ci darem la mano." "Don Giovanni" . . . . . Mozart
MME. RAPPOLD and MR. WITHERSPOON

II. ARIA, "J'ai perdu mon Euridice." "Orpheus" . . . . . Gluck
MME. FLAHAUT

III. ARIA, "Una furtiva lagrima." "L'Elisir d'Amore" . . . . . Donizetti
SIGNOR BONCI

IV. ARIA, "O tu Palermo." "I Vespri Siciliani" . . . . . Verdi
MR. WITHERSPOON

V. VALSE, "Je veux vivre." "Romeo et Juliette" . . . . . Gounod
MME. RAPPOLD

VI. TRIO, Finale of Prison Scene. "Faust" . . . . . Gounod
MME. RAPPOLD, MR. WITHERSPOON and SIGNOR BONCI

VII. PIANO SOLO, (a) Serenade, Opus 1
(b) Coquette, Valse lente, from Opus 15 . . . Floridia
(c) March sauvage
SIGNOR PIETRO FLORIDIA

VIII. ARIA, "Che gelida manina." "La Boheme" . . . . . Puccini
SIGNOR BONCI

IX. AIR de Salome. "Herodiade" . . . . . Massenet
MME. RAPPOLD

X. ARIA, "Non piu andrai." "Le Nozze di Figaro" . . . . . Mozart
MR. WITHERSPOON

XI. ARIA, "O ma Lyre Immortelle." "Sapho" . . . . . Gounod
MME. FLAHAUT

XII. QUARTETTE from Act IV. "Rigoletto" . . . . . Verdi
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   Adagio-Finale: Allegretto. . . . . By Chopin
2. Piano. Group of Solos
3. Polonaise Brillante Op. 3 (Piano and 'Cello)

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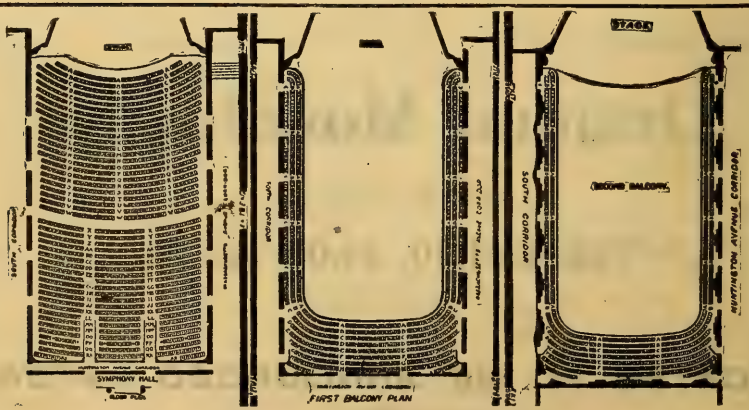
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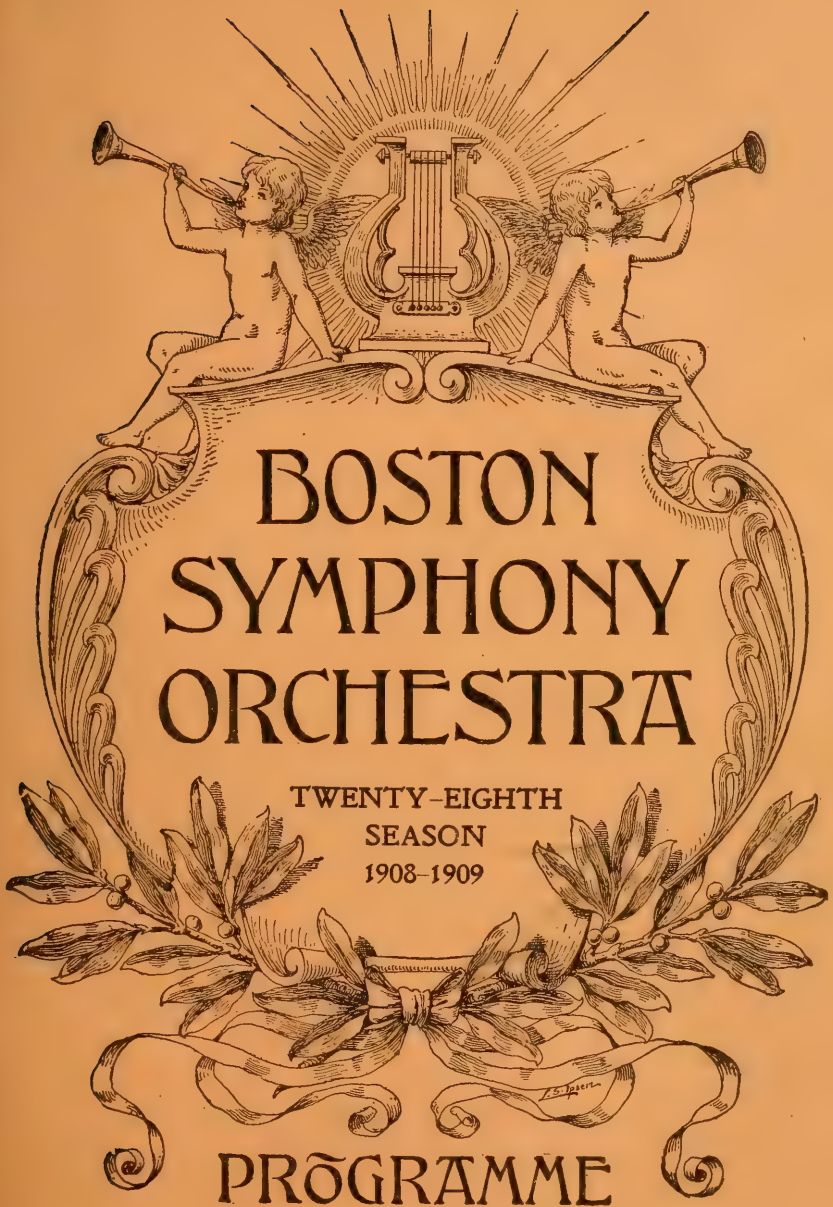
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Paderewski . . . . . Symphony in B minor, Op. 24
First Performance

I. Adagio maestoso; Allegro fuoco.
II. Andante con moto.
III. Allegro vivace.

Saint-Saëns . . . Concerto, C minor, No. 4, for Pianoforte and Orchestra, Op. 44

I. Allegro moderato; Andante.
II. Allegro vivace; Andante.
III. Finale, Allegro.

SOLOIST,
Mr. IGNACE PADEREWSKI.

The pianoforte is a Weber.

There will be an intermission of ten minutes after the symphony.

NOTE. As the DOORS WILL BE CLOSED during the performance of the first movement of the symphony, which requires 25 MINUTES, patrons are urgently requested to be prompt in attendance.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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(Born, November 6, 1860, at Kurilowka, in Podolia, a former province of Poland; now living at Morges, Switzerland.)

The following sketch of this symphony is based on information furnished by the composer.

The symphony Op. 24 is in three movements: I. Adagio maestoso; Allegro fuoco; II. Andante con moto; III. Allegro vivace.

The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed, and the parts were copied in December, 1908.

"The symphony is written as a patriotic tribute of the composer to his native country, and it was directly inspired by the fortieth anniversary of the revolution of 1863–64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form. It seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer endeavors to express the lyric nature of his race.

"In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem, and is peculiarly in memory of the revolution of 1863–64.

"In the opening of the movement is felt the spirit of social and political unrest which filled the country prior to the outbreak of the war,—the unrest of the young hot-heads, the youth of the nation, who longed for independence. Older heads, conservative age, counselled patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousness have been taken. The anthem is treated not unlike a dirge; it appears in a subdued, sad mood.

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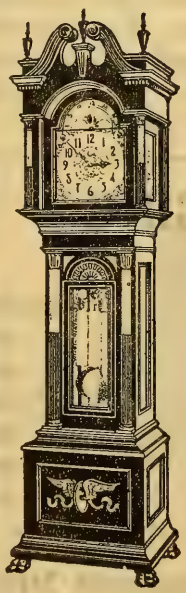
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"Light-hearted, gay, and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which, with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous, and battling; yet, as the conflict progresses, it is gradually lost in the gloom of defeat, finally disappearing in an atmosphere of utter despair.

"Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher,—lamentations for the fatherland ascending to heaven.

"A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme on which will be built the fourth movement yet to be written."

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement. It will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, a set of three

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kettledrums, side-drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone, and the usual strings.

The tonitruone is an instrument of percussion which Mr. Paderewski himself invented. It gives the feeling of far-distant thunder in a way which cannot be accomplished with the bass drum.

Mr. PADEREWSKI studied at the Musical Institute, Warsaw (1872–78), the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetitzki. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His career after this is known to all.

The list of his compositions includes an opera, "Manru" (produced at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902);* a Concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia," for pianoforte and orchestra, Op. 19; Violin Sonata, Op. 13; pianoforte pieces and songs. Among his latest compositions are a pianoforte sonata, Op. 21, and a set of Variations and Fugue for pianoforte, Op. 23. The latter work was performed for the first time in this

*The cast was as follows: Manru, Mr. Von Bandrowski; Ulana, Mme. Sembrich; Hedwig, Mme. Homer; Asa, Mme. Scheff; Urok, Mr. Bispham; Oros, Mr. Muehlmann; Jagu, Mr. Blass. Walter Damrosch conducted.

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country by Mr. Sigismund Stojowski, a pupil of Mr. Paderewski, January 23, 1907, in New York.

Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895), and Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, *s. d.*), though the latter is an "appreciation" rather than a biography.

Mr. Paderewski has played at regular concerts of the Boston Symphony Orchestra in Boston: December 5, 1891 (Paderewski's Concerto in A minor—this was his first appearance in Boston; the concerto was played in Boston for the first time by Mrs. Julia Rive-King at a Boston Symphony Orchestra Concert, March 14, 1891, and this was the first performance in the United States); January 28, 1893 (Paderewski's Concerto in A minor); December 23, 1899 (Beethoven's Concerto, No. 5, in E-flat major); April 22, 1905 (Chopin's Concerto, No. 2, in F minor); November 16, 1907 (Rubinstein's Concerto in D minor).

He has played here at a concert of the Symphony Orchestra of New York, December 9, 1891 (Rubinstein's Concerto in D minor and Liszt's Hungarian Fantasia). At a concert for the benefit of members of the Boston Symphony Orchestra, March 2, 1892, he played Schumann's Concerto and Liszt's Hungarian Fantasia, At his own concert with the Boston Symphony Orchestra, November 19, 1895, he played Chopin's Concerto, No. 2, in F minor, and his own Polish Fantasia. At

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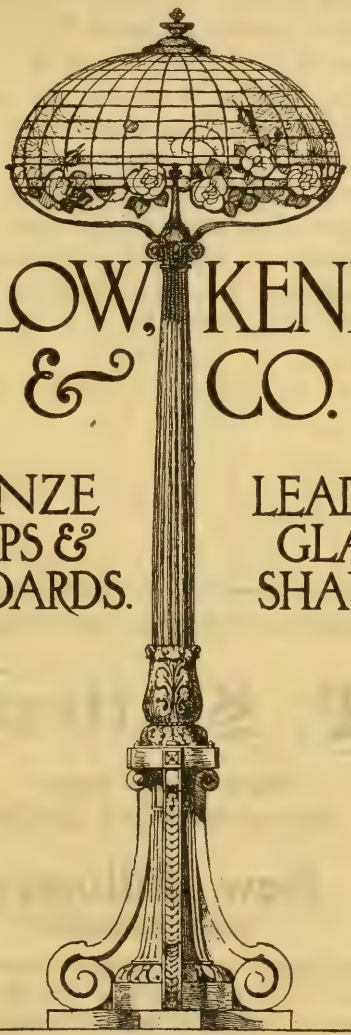
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a concert of the Boston Symphony Orchestra, January 5, 1896, for the benefit of the family of E. Goldstein, he played his own Polish Fantasia and solo pieces by Liszt and Chopin. At concerts in aid of the Pension Fund of the Boston Symphony Orchestra, April 30, 1905, he played Beethoven's Concerto in E-flat, No. 5, and Chopin's Ballade in A-flat major, Mazurka in B minor, Étude in G-flat major, and Polonaise in A-flat major; and on December 29, 1907, when he played Beethoven's Concerto in E-flat major, pieces by Chopin, etc.

He played in Boston with the Kneisel Quartet, March 30, 1896, Beethoven's Trio in B-flat major and Brahms's Pianoforte Quartet in A major. He also played with the Adamowskis a quartet by Brahms, as some say on February 26, 1892, but newspapers of that month said nothing about the concert. I have been unable to verify this date.

Recitals in Boston: 1891, December 7, 8, 23, 28, 29.
1892, February 23, 24, 25, 27, March 22.
1893, January 4, 12, 21, February 11, March 23, April 1.
1895, November 23, 30.
1896, April 4.
1899, December 27, 30.
1902, February 19, March 3.
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1907, November 5, when he played his Variations and Fugue for the first time in Boston; December 21, when he played his Sonata in E-flat minor for the first time in Boston.

1909, February 6.

***

Grove's "Dictionary of Music and Musicians" (revised edition, Vol. IV., 1908) states that the Sarrusophone was designed in 1863, by Sarrus, a bandmaster in the French army.

In "Organographie" by the Comte Ad. de Pontécoulant, the sarrusophone is mentioned. Now the second volume of "Organographie" was published in 1859. De Pontécoulant says (p. 513): "Gautrot, striving to counterbalance the success and the vogue of the saxophone, thought to produce a huge imitation named the sarrusophone."

The inaccuracy in Grove's Dictionary is only one of many. The statement in "Organographie" is not strictly accurate.

As a matter of fact, the family of sarrusophones was invented by Sarrus, the bandmaster of the 13th (not 32d, as stated by Riemann) French regiment of the line. The patent is dated June 9, 1856.

The idea of Sarrus came from futile experiments made by Triebert, who endeavored to apply the principles of Boehm to oboes and bassoons. Triebert's experiments were futile because they took away from the instruments their distinctive character. Sarrus thought of constructing a family of brass instruments with a conical bore, played with a double reed, and with lateral holes of large diameter, pierced at regular intervals and controlled by keys. These holes, he thought, would diminish the length of the column of air in such a manner that he would obtain a series of fundamental sounds of sure intonation and of a franker timbre and more equalized tones than could then be obtained

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from the oboe family. Gautrot, a Parisian manufacturer of instruments, realized the idea of Sarrus, and he gave to the family the name Sarrusophone.

The family consisted of the sopranino in E-flat, the soprano in B-flat, the contralto in E-flat, the tenor in B-flat, the baritone in E-flat, the bass in B-flat, the contra, or double-bass in E-flat, and the contra-bassoon in B-flat. The double-bass was the one that survived.

"The double-bass sarrusophone has a compass of three octaves. The first is the best; the second and third leave much to be desired in pure intonation and equality of tone." So says Pierre. For a table of the compasses of the different members of the family in relation with the keyboard of the pianoforte see the table on pp. 26, 27 of "Le Matériel Sonore des Orchestres de Symphonie, d'Harmonie, et de Fanfares" by Victor Mahillon (Brussels, 1897).

The story is still current that the ordinary double-bassoon was introduced into France in 1800 for the performance of Haydn's "Creation." In a pamphlet about the serpent, published in 1804, it is said that it replaced advantageously the double-bassoon with its "dull and crying" tones, the double-bassoon "employed by the English." Nevertheless, this despised instrument was heard in the performance of Isouard's "Aladin" produced at Paris in 1822. Constant Pierre says that thereafter, up to 1863, when the Société des Concerts du Conservatoire secured the only double-bassoon that had been made in France, the double-bassoon was replaced by the ophicleide, when the part written could not be suppressed. "It is only in recent years that French composers have used the double-bassoon and parts written for it have been performed on the instrument lent by the Société. Ambroise Thomas, C. Saint-Saëns, Reyer, and Massenet used it in 'Françoise de Rimini' (1882), 'Henri VIII.' (1883), 'Sigurd' (1884), and

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'Le Cid' (1885)." For the double-bassoon offered few resources. Its tonal emission was slow, and the intonation left much to be desired. The instruments were old German ones more or less modified, but with borings and mechanism that were not conceived on rational principles. Many of these instruments were made before the reform in pitch, and the changes necessary to lower the pitch added to the inherent faults.

Eugène Jancourt, music captain of the Fifth Subdivision of The National Guard of France (1867–1870), thought of substituting a double-bass sarrusophone in E-flat for a double-bassoon, and he intrusted the playing of it to Mr. Coyon, a bassoonist and author of a method for the bassoon, and later to Eugène Bourdeau, first bassoon at the Opéra-Comique. This instrument was given by Mr. Jancourt to the Museum of the Conservatory of Music. Some years later Clément Broutin, *prix de Rome* in 1878, bought several sarrusophones for the military band at Roubaix.

Camille Saint-Saëns was the first composer who thought of substituting a sarrusophone for a double-bassoon in an operatic orchestra. His score of "Les Noces de Prométhée," which won a prize at the Paris Exposition of 1867, contained a part for the double-bassoon. Unfortunately, he found it difficult to obtain the latter instrument. He

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therefore used a sarrusophone. Later he had a sarrusophone constructed at his own expense, and gave it to the Opera House at Lyons for the performances of his opera "Étienne Marcel" in 1879. He had another made, and offered it to a musician in Paris, who used it in the performance of excerpts from "Samson et Dalila," "The Creation," the fifth and ninth symphonies of Beethoven, fragments of "Étienne Marcel" at concerts at the Châtelet and those led by Pasdeloup, and in the performance of "Étienne Marcel" at the Théâtre du Château-d'Eau in 1884. Nevertheless, Saint-Saëns did not write a part expressly for this instrument in his scores, for the reason that the sarrusophone was not in general use. At the Opéra he was obliged to accept a double-bassoon of wood for his "Henri VIII.," also for "Ascanio." For a long time he was the only French composer that appreciated the value of the sarrusophone, which was so ignored that it was not even referred to in any review of a performance of his works. The symphonic orchestras of the Châtelet and the Cirque des Champs-Élysées in 1890 had neither a double-bassoon nor a double-bass sarrusophone. No one in France was then manufacturing the former, and no orchestral musician had any motive to learn thoroughly the latter.

In 1888 Mr. Constant Pierre made a determined effort to determine the orchestral value of the double-bass sarrusophone. He put the instrument into the hands of Mr. Roger Leruste, to whom was awarded the first prize for bassoon playing at the Conservatory in 1887. When they were satisfied that tonal emission was easy, that the instrument could be played *piano* and that tones could be played *legato* or detached, they invited the attention of composers. Jules Massenet was then orchestrating his opera "Esclarmonde." He had hesitated to write a

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part for the double-bassoon, and he accepted gladly the sarrusophone. Other composers who saw the advantages of the latter instrument and wrote parts for it were Paul Vidal, Gabriel Marty, the Hillemacher Brothers, Gustave Chapentier, and Xavier Leroux.

"Esclarmonde" was produced at the Opéra-Comique, Paris, May 14, 1889. A critic then said that Massenet had added two instruments to the orchestra, the sarrusophone and the high-pitched voice of Miss Sibyl Sanderson. As the sarrusophone was employed in the fortissimo passages, it was accused of being chiefly responsible for the "noise." Nothing was said against the instrument when Vidal introduced it into his oratorio "Saint-Georges," and, when it was heard in the concert suite taken from "Esclarmonde,"* there was no objection; on the contrary, it was appreciated.

The score of the opera "Esclarmonde," not the Suite, indicates a double-bassoon, because, as Mr. Pierre states, Massenet, when he was scoring, could not have had in view an instrument so little used, and "it was useless for him to submit it to the stupid notation by which all the instruments of a military band, even the double-basses, are in the key of G, which would have disturbed performances in cities where there was no sarrusophone in E-flat."

In preparing this note on sarrusophones, I have used freely Constant Pierre's "La Facteur Instrumentale à l'Exposition Universelle de 1889" (Paris, 1890).

*This suite was played in Boston at a concert of the Boston Symphony Orchestra, October 27, 1900. The first performance in Boston was at a concert for the benefit of the members of the Boston Symphony Orchestra, Mr. Nikisch conductor, March 2, 1892. The soloists were Mrs. Julie Wyman, Mr. Paderewski, and Mr. Schroeder.

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Concerto, C minor, No. 4, for Pianoforte and Orchestra, Op. 44

Camille Saint-Saëns

(Born at Paris on October 9, 1835; now living there.)

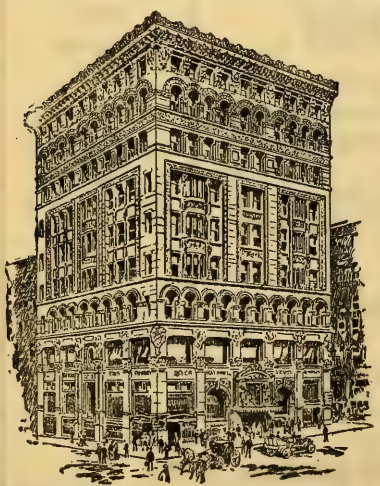
This concerto was composed in 1875 and published in 1877. The composer played the pianoforte part with orchestra at the Châtelet, Paris, October 31, 1875. It was in 1875 that his symphonic poem "Danse Macabre" was first performed (March 24 at the Châtelet, Paris); also the pianoforte quartet in B-flat (Salle Pleyel, Paris, March 6). Six "Mélodies Persanes" ("La Brise," "La Splendeur Vide," "La Solitaire," "Au Cimetière," and "Tournoiement") were published.

The concerto was played in Boston for the first time at a concert of the Harvard Musical Association, February 14, 1878. Mr. John A. Preston was the pianist. The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mme. Madeline Schiller, February 25, 1882; Mr. Carl Stasny, October 22, 1892; Mme. Bloomfield-Zeisler, March 5, 1898.

In its structure there is a departure from the traditional form, as in other pianoforte concertos by Saint-Saëns. The work begins with a sort of free prelude, Allegro moderato, C minor, 4-4. A theme of eight measures is given out alternately by the orchestra and the pianoforte; it is treated now contrapuntally, now in free preluding fashion,

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somewhat after the manner of a cadenza. A French critic, Mr. Georges Servières, speaks of this dialogue between pianoforte and orchestra "in the style of Beethoven." This species of introduction leads to the main body of the movement, an Andante in A-flat major, 4-4. There are soft and mysterious harmonies for orchestra with flowing arpeggios for the pianoforte. The chief theme, a simple melody, is developed at some length and enriched with varied ornamental work.

The second movement, Allegro vivace, C minor, 2-4 (6-8), begins with a lively scherzando. The theme of the prelude to the first movement reappears in a faster tempo. Mr. Apthorp says of this movement, it "shows the composer in a vein which he has cultivated with great success, and in a style that can be traced to two very different influences—to that of Mendelssohn, on the one hand, and that of Berlioz, on the other. By combining in this way two utterly different ways of giving musical expression to the same mood (Mendelssohn's and Berlioz's), Saint-Saëns has here, as in several other compositions of his, succeeded in producing a style of light, tricksy writing that is very individual and thoroughly his own, borrowed as its component elements may be." There is a short Andante, C minor, 4-4, with reminiscences of the first movement. This leads to the Finale, Allegro, C major, 3-4. A theme that has the character of a folk-song is developed energetically and brilliantly somewhat after the manner of the rondo.

The concerto, dedicated to "Mr. Anton Door,* Professor of the

*Anton Door, pianist, was born at Vienna, June 20, 1833. He was a pupil of Carl Czerny and Simon Sechter. He began to give concerts in 1850, first in Germany, later with Ludwig Strauss, violinist, in Italy. In 1856–57, he gave concerts in Scandinavia, and at Stockholm was made court pianist and a member of the Royal Academy. In 1877 he made a tour with Sarasate through Austria and Hungary, and afterward he played with great success in Germany and the Netherlands. For ten years he taught the pianoforte at the Moscow Conservatory, but in 1869 he was appointed professor at the Conservatory of the Society of Friends of Music at Vienna. He retired when Emil Sauer was appointed "master school teacher" (1901).

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ENTR'ACTE.

GOETHE AND MUSIC.

BY PHILIP HALE.

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Arnim with reference to Goethe: "Who can sufficiently thank a great poet—the most valuable jewel of a nation? . . . When you write to Goethe about me, search out all the words which can express my deepest reverence and admiration. I am myself about to write to him about 'Egmont,' for which I have composed the music purely out of love for his poems, which make me happy."

In 1822, remembering his conversations with Goethe at Teplitz, where he met him for the first time in 1812, he said to Rochlitz: "I would have gone to death, yes, ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever

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met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed. (See Thayer's "Beethoven's Leben," vol. iii. pp. 210–212.) And did Beethoven and Goethe meet again at Carlsbad?

Bettina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, and had no suspicion of its worth,—a statement for which we find no authority. But this is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." And it is also certain that Goethe cared little for Beethoven's music, that he did not mention his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make

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Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy toward Beethoven's music. He played to him the first movement of the Symphony in C minor, which made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence he said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was always in his element, always equal to the emergency, just as Hummel is never embarrassed, whether he has to play an adagio or an allegro. This facility is found

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When Goethe talked about an opera, he discussed the poem, the dramatic features, rather than the music, whether it were by Mozart, Cherubini, Rossini, or Weber. Eckermann records curious conversations. Thus in 1823 Goethe spoke of a sequel written by him to the libretto of "The Magic Flute," but he could not think of a composer who would set the appropriate music to it. While he recognized the absurdities of the libretto which Mozart used, he insisted that Schikaneder understood perfectly the art of arranging effective contrasts and producing striking theatrical effects. In 1831 there was talk of Auber's "La Muette de Portici." Eckermann, said: "The true causes of the revolution are not explained, and this is a reason of the opera's success, for each one supposes that these causes are the same as in his town or country." Goethe answered: "The whole opera is at bottom a satire on the people; to turn the amours of a fishing girl into a public affair and to call a prince a tyrant because he marries a princess,—there can be no more ridiculous absurdity." In 1828 the subject was Rossini's "Moses." Goethe said: "I do not understand how you can separate and enjoy separately the subject and the music. You pretend that the subject here is worthless, but you are consoled for it by a feast of excellent music. I wonder that your nature is thus organized, that your ear can listen to charming sounds, while your sight, the most perfect of the senses, is tormented by absurd objects. You will not deny that your 'Moses' is in effect very absurd. The curtain is raised and people are praying. This is all wrong. The Bible says that when you wish to pray you should go into your chamber and close the door. Therefore there should be no praying in the theatre. As for me, I should have arranged a wholly different 'Moses.' At first I should have

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shown the children of Israel bowed down by countless odious burdens and suffering from the tyranny of the Egyptian rulers. Then you would have appreciated more easily what Moses deserved from his race, which he had delivered from a shameful oppression." Then Goethe went on to reconstruct the whole opera. He introduced, for instance, a dance of the Egyptians after the plague of darkness was dispelled. He said some days later with reference to "Moses": "I cannot really enjoy an opera unless the libretto is as perfect as the music, unless the two march together. If you ask me what opera, then, I find excellent, I name 'Les Deux Journées,' for the libretto is so good that it might be given as a play which could be seen with pleasure. Composers do not understand the importance of a good book; or, it is better to say that there is a lack of poets who are capable of writing good librettos. If the book of 'Der Freischütz' were not so good as it is, the music would have much trouble in giving to the opera the popularity it enjoys." Yet to some, as Saint-Saëns, the libretto of "Der Freischütz" seems childish, and Adolphe Jullien well says, with reference to Cherubini's "Les Deux Journées," not only would the libretto without the music be insupportable, but, if Cherubini's music is not appreciated as it should be, the fault is with the puerile drama of the good man Bouilly.*

* See Jullien's interesting "Goethe et la Musique: Ses Jugements, son Influence, les Œuvres qu'il a inspirées" (Paris, 1880).

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Nor did Goethe appreciate the dramatic talent of Weber; he echoed the opinion of his friend Zelter, who had written to him that Weber had succeeded only in creating a gigantic nullity on a poem that was even still more null. Goethe said that Weber should not have composed the music of "Euryanthe"; he should have seen at a glance that the subject was an unfortunate one, which could not inspire a composer. "A poet who sets out to write for the theatre should have a knowledge of stage requirements, so that he can appreciate the resources at his disposal and know what he should admit or reject. So, too, a composer should have a certain knowledge of poetry. Let him learn to distinguish the good from the bad, he will not waste the resources of his art on faulty poems."

Eckermann wished music for "Faust." It was in 1829 that Goethe assured him there was no composer then who could write this music. The period was not in sympathy. "This music," said Goethe, "should have the character of that of 'Don Giovanni.' Mozart could have written it; perhaps Meyerbeer could, but he would not undertake such a work, he is too much busied with the opera houses of Italy." As a matter of fact, Beethoven wished to write an opera, "Faust." Meyerbeer thought more than once of such an opera, but he did not wish to appear at first as a rival of Spohr and later of Gounod. Mendelssohn

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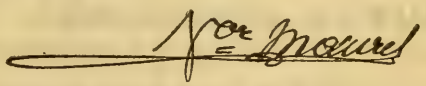
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dreamed of a "Faust," although he was, of all composers, unfitted by nature for success in the opera house. Rossini for a long time thought of a "Faust" with a libretto by Alexandre Dumas, the elder, and Fétis tells a story of Rossini showing him one day a thick score and saying, "This is a 'Faust' which I have written." Was this one of Rossini's innumerable jokes? There is no mention of such a score in the list of his posthumous works. Boieldieu was another composer who was tempted to write a "Faust." Antony Béraud, who was writing a drama, "Faust," for the Porte-Saint-Martin, wished to transform it into an opéra-comique with a female Mephistopheles, and wished Boieldieu to write the music. The composer refused on the ground that Scribe was about to write a libretto on the same subject for Meyerbeer.*

There was much music at Goethe's house in Weimar. The piano was played by the Councillor Schmidt or by Hummel, who was then chapelmaster to the Grand Duke of Weimar, but Goethe preferred to Hummel a young Polish pianist, with whom, in spite of his seventy-four years, he had fallen in love at Marienbad, Mme. Marie Szymanowska, who gave a recital at his house. She was a sister of the celebrated Dr. Wolowski, who died at Paris, and a pupil of Field at Moscow. She played at Warsaw from 1815 to 1830, and gave pleasure at Leipsic,

* See Arthur Pougin's "Boieldieu" (Paris, 1875).

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Vienna, Berlin, Hamburg, Paris, and London. She died at St. Petersburg in 1831, and left several children. One of her daughters married Mickiewicz, the Polish poet. She composed pianoforte pieces and songs. Goethe was charmed by her beauty and her playing: "She has energy, and this is her most remarkable characteristic, for women as a rule lack energy." Chamber music was played at his house, excerpts from operas and oratorios were sung. Hearing a quartet of a young composer, here marked: "It is singular how contemporary composers are guided by the actual perfection of mechanism and the technical side of the art. That which they make is no longer music; it is above the range of human sentiments. . . . The allegro, however, has character. This perpetual turning and twisting put before my eyes the witches' dance on the Brocken." When he could not visualize music, he was inclined to find nothing in it. While he had esteem for the music of Cherubini and Weber, his admiration for that of Bach, Handel, Cimarosa, and, above all, that of Mozart, was lively: "I saw him when he was a child of seven. He travelled then and gave concerts. I was about fourteen years old, but I still remember very well the little man with his frizzled hair and his sword." He classed Mozart with Shakespeare and Raphael, a holy trinity in art. "Mozart," says Jullien, "was not so much in his eyes a musician of flesh and blood, a man who

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composed 'Don Giovanni,' 'The Marriage of Figaro,' and 'The Requiem,' as an immaterial being, the genius itself of music." He mourned his death sincerely. He wrote to a friend ten years after Mozart's death: "If you could have seen lately the performance of 'Don Giovanni' (at Weimar), you would have realized all your hopes in the matter of opera. But this piece stands alone, and the death of Mozart has destroyed all hope of ever seeing anything like it."

It should not be forgotten that Goethe confessed to Eckermann that music was to him the least interesting of the arts, and that he knew little about it.

CERTAIN FOREIGN VISITORS.

BY PHILIP HALE.

The first singers and players and conductors who visited the United States were as a rule unaccompanied by private secretaries to serve as press agents, biographers, historians. These visitors were simple persons who sang or played or conducted in the hope of gaining money and applause. To the Italian, German, Frenchman, America for some years was known as a vaguely defined land with cities, as New York, Boston, New Orleans; with curiosities, as Indians, Niagara, racing and exploding steamboats. A visit was necessarily adventurous. The public was composed chiefly of barbarians. Art, so far as the United States was concerned, was a dictionary word without significance. The inhabitants were given over to money-making, and it was the duty of a foreigner to take as much of this money as possible

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to some European city, where the art of spending was better understood, and where all sister arts were really appreciated. Musicians of divers sorts came and went. They were successful or they failed. The land itself was considered as Tom Tidler's ground; it is so considered to-day, and singing men and singing women, fiddlers and pianists, conductors with or without their bands, come over to stand on it and to pick up gold and silver.

The Americans have been characterized as the most sentimental people on earth; Charles Reade said in "Foul Play" that we are the most generous; it is true that we are the most sensitive. We have long hungered and thirsted after the approbation of older nations. "What do you think of our institutions?" When the answer is unfavorable, how hot the indignation! Even Lowell, in his essay on a certain condescension of foreigners, showed mental uneasiness, perturbation of mind. He was itching to ask, "Why should they be so condescending? Are we not as a nation, etc.?" We are not contented with the prudently or rashly expressed opinions of visiting statesmen, army and navy officers, clergymen, scientists, essayists: we must know what play-actors and play-actresses, opera singers, virtuosos, think about us. This curiosity is something more than a symptom of mummer worship.

Does the London public care what de Pachmann, Ysaye, Mary Garden, Renaud, may think of it? Should Mr. Kreisler take a dismal view of the orchestras in London, the reply would be a stony stare. Was the English public seriously disturbed by the unpleasant remarks of Emerson and Hawthorne? If Weingartner or Rosenthal, visiting Paris, should criticise severely the works of the modern French school or find fault with the taste of a Châtelet audience as displayed by the distribution of applause throughout a concert, there would be a few

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newspaper paragraphs; a writer might dispute in a music journal the justice of the criticism, but the great public would be indifferent, —say, rather, chauvinistically self-complacent. Paris does not think she is the art centre of the world: she knows it. London, Dresden, Vienna, Milan,—these cities have had musical traditions for years. An American might say—and his statement would be an indisputable fact—that operas were performed at Covent Garden the last season with casts that would raise a storm of indignation in New York, and yet the London audiences filled the opera house, and were loud in applause. The statement would pass without reply. Was not the imposing Handel an opera manager in London years before General George Washington assumed command of the Continental troops? These singing men and singing women and players on musical instruments have little or nothing to say about the audiences and the condition of music in foreign cities when in the cities themselves; when these strollers are in New York or Boston, they are easily induced to draw comparisons, and then they remember their "triumphs" in the European towns; you never hear of the failures in the presence of those highly cultured audiences and under truly artistic conditions.

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Yesterday the performance of "Romeo et Juliette" was chiefly memorable because of the debut of a new Juliette. Two years ago we listened to the work of Miss Charlotte Grosvenor in concert with much pleasure and predicted at least a chance of an operatic career for the young singer. She is a pupil of Mrs. Avonia Bonney Lichfield, who was herself an operatic singer of renown, and who seems singularly successful in imparting her knowledge to those who study under her. Miss Grosvenor deserves especial attention as being an American singer, trained in America, a living proof that it is not always necessary to take the voyage to Italy before treading the operatic boards. In passing judgment upon the young debutante two points must be kept in mind. She was hampered in some degree by the inequality of the support which was sometimes overweighted in the Gounod masterpiece. Secondly, it is not possible to attain one's very best when the results of years of training are focussed into one single occasion. We do not believe in triumphant operatic débuts—they are impossible. A little allowance must always be made for the abnormal situation. Miss Grosvenor certainly required only the minimum of allowances on this occasion. She acted and sang with almost veteran ease and "gewandheit." Her Waltz in the first act (her opening number) was as delicate and as easily sung as possible. There was not a trace of nervousness in her work and the action was without any of the stiffness of the amateur. Her vocal work was definitely in advance of her histrionic ability, but the latter can only come with acquaintance with the stage. The audience was a very brilliant one, evidently drawn by interest in the debutante. At the end of the first act there was a long procession of flower-bearers carrying public tribute to the new Juliette. These things, however, do not make a true success. It is far more to the purpose that Miss Grosvenor sang without a flaw of intonation and that there was a sympathetic quality in her voice that was quite in keeping with the character of the Shakespearian heroine. The balcony scene was very near to perfection. The heroine rose to the occasion, and there is no doubt but that Mrs. Lichfield (the teacher of Miss Grosvenor) has here launched a sterling prima donna, and to her and to the new Juliette all good wishes may be extended.

LOUIS C. ELSON.

and his daughter Maria thought way down in the heart about the New York public we shall probably never know. We know that they were all glad to meet Da Ponte, the librettist of "Don Giovanni" and "The Marriage of Figaro," who could tell them about Mozart's purposes and the original stage business. Their successors came, sang, accepted philosophically or growled at the queer American ways, and no doubt gossiped with countrymen in exile over an Italian dish and an Italian bottle. The great Vieuxtemps, who visited us more than once, found us at first barbarians, but when he came for the last time he appreciated the advance in musical taste and knowledge, and rejoiced in it. But he wrote no book; he made no long-winded statements for publication. We know his impressions and opinions chiefly from the biographies that appeared after his death.

One of the first to publish his views on the condition of music in America was Josef Gungl, who wrote bitter, amusing, and, in a measure, truthful, letters concerning his experiences. Mr. John S. Dwight translated portions of these letters and published them in his journal.

But one of the first books written by a visiting musician about this country was "À travers l'Amérique," by Henri Kowalski,* a second or third rate Parisian pianist and composer. This book was published at Paris in 1872, when we thought that we were surely civilized. Was it not the year of the Peace Jubilee and the tremendous performance of the Anvil Chorus with real anvils manned by red-shirted firemen? Mr. Kowalski landed at New York in the fall of 1869. He not only played notes: he took them. And what did he not discuss in this extraordinary volume? Manners, customs, Jim Fisk, scenery, poli-

* Kowalski was born at Paris in 1841. He studied the piano with Marmontel and composition with Reber. He appeared as a virtuoso in Germany, England, and America, and he wrote piano pieces as well as an opera "Gilles de Bretagne," which, produced at the Théâtre Lyrique, Paris, December 24, 1877, failed dismally.

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According to Kowalski, no American composer rose above mediocrity. They all wrote only piano pieces or songs; the former were rehashes of pieces by Thalberg or Gottschalk, the latter were disguised tunes of England or Ireland. Gottschalk was the most original of American musicians. "He made much money, but lost it all at the gaming-table." He died, and left behind him only unpublished manuscripts written while he was travelling or "on the corner of a monte table." The New Yorkers idolized him and raised his statue in Central Park. Mason, Mills, Hoffmann, Pattison, were the satellites of this star.

The American pianists sought to please by acrobatic force. Sanderson made a colossal reputation by playing in octaves and in the right tempo the overture to "La Gazza Ladra." Ole Bull, "who once no doubt played well," was applauded wildly even when he was abominably false. "The American public as a rule delights in eccentric artists."

There were many singers with good voice; "but voice, without method, without style, without the sacred fire, is matter without spirit." The music schools were merely industrial enterprises. "A speculator rents and furnishes a building in a central position, chooses teachers, and then noisily advertises the opening of a conservatory." The

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orchestras were made up of Germans or Italians. The German conductors were elected by the players; the players shared in the concert receipts. (Here Mr. Kowalski referred to the Philharmonic Society of New York.) Operatic performances in New York and Boston were for the display of a star. American pianos had more power; French pianos, more "civilization." The American people, "religious, cold, methodical," enjoyed the music of Handel and Mendelssohn. Dan Bryant's minstrels gave one of the most original entertainments in the country.

Mr. Kowalski preferred Boston to New York. "It deserves the name, the Athens of America, for the study of Grecian and Roman antiquities is pursued there to the utmost. A discussion concerning the precise meaning of a verse from the Æneid or of a phrase in the Iliad will sometimes excite as much interest in Boston as a presidential message of General Grant. Sumner, the great defender of negroes, also known as lawyer, legislator, secretary, was born at Boston, the birthplace of Benjamin Franklin. Butler, the adversary of Grant, perhaps his successor, is also a Bostonian." Several important magazines, published at Boston, were edited by women.

The two most popular poets in the United States were Washington—(*sic*) Irving and Longfellow. Mr. William Pope, an epic poet, like Homer, went from town to town reciting his verses, and was a "great attraction."

At Chicago Mr. Kowalski was so fortunate as to see Lydia Thompson, "the queen of the blondes and the Schneider of America." She was the toast of the town because she had thrashed "the manager of the *Times*. The poor man, not knowing how to rise above his shameful position, finally killed himself."

"Each large town in America possesses at least a half-dozen musical



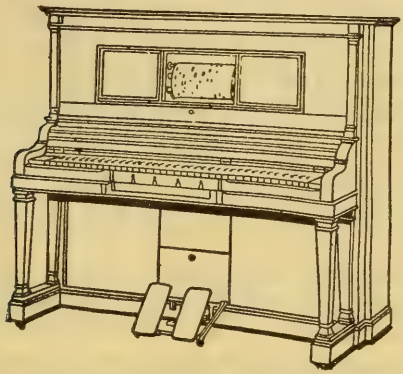
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societies, which are generally composed of Germans. I have heard more than a thousand miles from New York orchestral performances of works by Raff, Brahms, Liszt, Schumann, Berlioz, which we have known in France only during the last ten years." At Milwaukee Mr. Kowalski played a fantasia on airs from a then unpublished opera by Wagner. He had never heard the airs, but he wished to please the Germans, so he improvised a piece with successions of diminished seventh chords in the treble and with a broad melody in the bass. It was necessary to do tricks in Western cities. "Leopold de Meyer played fantasias for the left hand while he ate vanilla ice-cream with his right; Wehli played a military piece, and when he wished to imitate the cannon he sat down on the keys in the lowest bass. I remembered the case of a pianist who played concert pieces with a clothes brush, and I thought I could use the brim of a hat in like manner. It is unnecessary to tell you that the announcement of a concert polka, performed with the aid of an opera hat, drew a crowd. Two hatters called on me afterward and asked permission to give my name to a hat just invented by them."

The book is flippant, superficial, contemptuous; yet it contains shrewd observations, and there are remarks that might be pondered with profit to-day.

Oscar Comettant, a versatile, amusing journalist, one of the most inaccurate of men when he girded up his loins for a serious literary undertaking, visited this country in the early fifties and published his book, "Trois Ans aux États-Unis: Étude des Mœurs et Coutumes Américaines," which went into a second edition (Paris, 1858). In this earlier book Comettant stated that music was more assiduously cultivated here than were the sister arts, although it was not better appreciated. Gottschalk, the most distinguished of American com-

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posers, was a through and through Frenchman, who happened to be born at New Orleans. What had he to do in a country where, after a brilliant performance, one of the audience slapped him on the shoulder and said, "That's good exercise in cold weather"? and Comettant quoted this criticism, published in an American newspaper the morning after the memorable playing: "I do not like music, and of all instrumental performers pianists are the least endurable. For this reason I was not bored at Mr. Gottschalk's concert; I heard neither music nor a pianist." Nor had other artists fared better. Malibran, Bosio, Tedesco, Laborde, Damoreau-Cinti, had all wasted time here and gained little money, and Alboni and Paul Jullien saved little or nothing. "Mr. S——, pianist of the Duchess of Montpensier, is playing the piano in taverns of New York, to put whiskey drinkers in good humor, and lately one of them came up to him, and, by way of joke, gouged out one of his eyes." The opera had ruined all managers in turn. The manager of Jullien's orchestra lost 250,000 francs in six months, although Jullien conducted all sorts of music, romantic, diabolical, charivaresque, and pancophonous. Leopold de Meyer pleased only because he wore trousers with enormous checks and gave bouquets to the women in the audience, to whom he also threw kisses. Henri Herz once advertised a concert to be given by the light of a thousand

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candles. Thalberg was forced to open a restaurant in which, between oyster soup and ham, ladies begged him to play one of his celebrated fantasias. A violinist dressed himself as a traditional devil to play the "Carnival of Venice." There were concerts with some piquant attraction, concerts religious, dancing, with a lottery, historical, improvised, comic, pyrotechnic, enigmatical, bacchic, gastronomic. Comettant heard in Boston "a man with a detestable voice give, unaided, lucrative concerts, unaccompanied, and for three consecutive hours he sang the soporific psalm-tunes of all religions and sects." The favorite instrument had been the accordion, which had replaced the jack-knife found formerly in the hands of every Yankee; but the piano succeeded the accordion.

Was this a faithful picture?

We know that Tedesco was the rage in Boston; that tickets for her performances were sold at a high premium.* Mr. Comettant tells us that a mint julep is made with Madeira as a basis; that a sling is a species of cocktail; that "half-and-half" is half water and half brandy, and that a once popular drink, "the thorough knock-me-down," is to be translated into French "casse poitrine." He saw and heard strange things even in Boston. "An American assured me—and I have no reason to doubt his word—that he called daily on a young lady in Boston at her home. He never met her parents, and they never questioned his visits. She had not found it proper to present her young friend to her family, and the family, in a spirit of individual liberty, had not demanded acquaintanceship. The father and mother often gave up the parlor to their daughter and withdrew whenever the visitor came to spend the evening."

* Colonel William W. Clapp wrote in his "Record of the Boston Stage" (Boston and Cambridge, 1853) apropos of the first appearance here of the Havana Opera Company at the Howard Athenæum in 1847: "The auctioneer was early invoked to aid in distributing chances for the rich musical lottery, . . . and premiums frequently ran to a ridiculous excess. Parquette seats in the 'Ernani' soon went up to $1.50 and $1.75 advance on the original 50 cents; and in some other instances, when Tedesco appeared, the seats commanded $4 to $5 premium. . . . The pecuniary result of this first season was a net profit of $12,000, and the honors paid to Fortunata Tedesco attained their greatest excess in the casting at her feet of a warm admirer's hat and cane, in token of his own entire prostration."



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The artist's opinions are naturally shaped more or less by his or her success. A European reputation is too often an affair of the cable, and we have learned to listen before we applaud. A singer may be puissant at Berlin or Bayreuth, and yet fail at the Metropolitan or Boston Theatre. A pianist may be characterized by German critics as the greatest interpreter of Beethoven, and—perhaps he suffers a sea-change—he is found dry and dull in Jordan Hall or Carnegie Hall. The violinist that excites applause at Helsingfors or London may not quicken the pulse or soften the heart in Chicago or Philadelphia. The visitor, remembering the friendly audience, the admiring critics at home, pronounces American hearers unappreciative, ignorant.

The visitor, often unacquainted with the language, is disconcerted by American manners and customs, and, when he is not artistically or pecuniarily successful, he recounts his grievances in formulating judgment on purely artistic matters. The rooms and the cars are overheated; he may not find food and drink after 11 P.M., or he is in a town where prohibition reigns; he is disturbed by the bustle and rush; the streets are noisy; some one in an adjoining room objects to practice late at night; therefore we are all uncivilized beings and do not understand music. A naturally reserved audience recalls him only twice after the performance of a concert; in Milan he was recalled sixteen times. The opera singer at St. Petersburg received necklaces, bracelets, rings, a tiara, at the end of her engagement; the Amer can audience cares nothing for art.

It has long been an accepted tradition in European cities that Barnumism rules supreme throughout this country. The high prices paid singers and players, the enormous sums gained by a prima donna, the ingenious devices and the inflamed rhetoric of American and passionate



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press agents, the stories told by the disappointed after their return,—these facts and fancies all tend to keep the tradition alive. It would be next to impossible to persuade an intelligent German conductor or critic of the admirable qualities of the Boston Symphony Orchestra. He might after a severe struggle refrain from saying, "Humbug." He would surely look upon his informant as an enthusiastic American of little experience, blowing a patriotic blast.

Nor is the visitor always to be blamed if he thinks American pretensions are without solid foundation. Outside of the largest cities there are few orchestras well equipped and respectable in routine. Often he suffers by reason of inadequate accompaniment; often his engagements prevent him from hearing the best we have to offer. He plays in towns where, unknown and poorly heralded, he is heard only by a few, curious and uncritical. Or a singer from a great and subsidized opera house is amazed at inadequate and careless stage management in New York. She wonders at the applause of the audience, at the good nature of the critics, and says truthfully, "This would not be tolerated in a German theatre of the second rank." She learns that the public is interested chiefly in the singers as individuals; that pyrotechnics and rant compel applause that causes the pillars to shake; that the subtle composition of a part and the gradual crescendo of dramatic interest to a superb climax pass unnoticed. Devoted to her art, she, too, soon believes us a nation of barbarians, and, in some instances, the dollars do not tempt her to return.

Even the most intelligent visitors often reason from the particular to the general. They also forget that in this country, comparatively new and recently mighty, there have been no long line of rulers interested in music, no succession of princes ready to support opera or orchestra, no generations of composers, chapel-masters, organists

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deeply versed in their art. For years this people was busied in making a nation. It had no time, no money, for the luxuries and the graces, except possibly in one or two cities, in which men and women of foreign descent exerted influence. The country as a country was not musical. The traditions were against music, except as an aid in worship. There was a prejudice against opera, operatic singers, and all fiddlers. The advance of late years has been enormous, but such an advance is necessarily somewhat feverish and superficial. Money can bring singers and players and conductors across the Atlantic every season; it cannot, as in the twinkling of an eye, make a public musical throughout the land or in one city. And there are some who think that art is not for the great public, even in Paris or London or Berlin; that art in all its beauty can be thoroughly appreciated and understood only by comparatively few.

CONCERNING PROGRAMME MUSIC.*

BY ERNEST NEWMAN.

(From the *Musical Courier*, New York.)

A little while ago I attempted in an article on "The Old Music and the New," in the *Contemporary Review*, to throw some light on the vexed question of programme music, and to make out a case for this essentially modern form of art. The main argument was that the symphonic poem, poetic music, programme music—call it by whatever title we choose—is a perfectly logical and necessary evolution of certain factors that have been inherent in music from its very birth, although,

* This article, published in the Programme Book of February 11, 1905, is now republished by request.—ED.

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owing to a variety of circumstances, historical, technical, and social, the opportunity for their proper development has only come within comparatively recent years.

What I was chiefly concerned to prove was that certain critics are in error when they say that a piece of programme music, to justify its existence, ought to sound equally well to the man who knows the subject and the man who does not; that if it does not appeal to us as "pure music," irrespective of its conformity with a programme, it has at best only a factitious *raison d'être*. I tried to show that this is a preposterous demand to make; that a knowledge of the programme is absolutely necessary to the understanding of half the points that give the music its vitality; and that the man who wants to appreciate fully a symphonic poem without knowing the subject and the composer's handling of it ought, to be quite consistent, to listen to the "Erlking" without a knowledge of the poem or to the "Ring of the Nibelung" without a knowledge of the story.

But my words fell upon stony ground. I can understand the heathen who did *not* read my article still wallowing in the mire of error; and for these unconscious children of the darkness I have nothing but tender pity. But that some of those who did read it should yet be unconvinced, that they should go on in their old unanalytic ways as if I had never thrown a flood of light on the subject—this, I confess, has cut me to the heart; I feel much as Galileo must have felt when his friends persisted in using phrases that showed a lingering belief in the geocentric theory. Within the last month or two I have had some sad examples of this imperviousness to argument—one afforded by E. A. Baughan, a thoroughly level-headed critic in other respects; one by J. F. Runciman, who, when he is right, is very right, and when



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he is wrong is infernally wrong, and a third by Mr. Huneker, whose momentary lapse from rectitude was probably due to his being so intent on correcting the errors of Mr. Runciman. Curiously enough, it is over Richard Strauss, the most audacious exponent of programme music at the present time, that all these gentlemen have come to grief. Before, however, looking at the symphonic poem in connection with Strauss, let us examine a simple case, say the "Romeo and Juliet" overture of Tschaikowsky, and see whether this particular work could be equally understood and appreciated, as pure music, by the man who knows and the man who does not know the programme.

There is not the slightest doubt that the "Romeo and Juliet" would give intense pleasure to any one who simply walked unpremeditatedly into a concert room, and heard the overture without knowing that it had a poetical basis,—who listened to it, that is, as a piece of music, pure and simple, in sonata form. But I strenuously deny that this hearer would receive as much pleasure from the work as I do, for example, knowing the poetic story to which it is written. He might think the passage for muted strings, for example, extremely beautiful, but he would not get from it such delight as I, who not only feel all the *musical* loveliness of the melody and the harmonies and the tone color, but see the lovers on the balcony and breathe the very atmosphere of Shakespeare's scene. I am richer than my fellow by two or three emotions in a case of this kind. My nature is stirred on two or three sides instead of only one. I would go further and say that not only does the auditor I have supposed get less pleasure from the work than I, but he really does not hear Tschaikowsky's work at all.

If the musician writes music to a play and invents phrases to symbolize the characters and to picture the events of the play, we are simply not listening to *his* work at all if we listen to it in ignorance of

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his poetical scheme. We may hear the music, but it is not the music he meant us to hear, or at all events not heard as he intended us to hear it. If melody, harmony, color and development, are all shaped and directed by certain pictures in the musician's mind, we get no further than the mere outside of the music unless we also are familiar with those pictures. Let us take another example. The reader will probably remember that the overture opens with a church-like theme, in the clarinets and bassoons, that is intended to suggest Friar Laurence. In the ensuing scenes of conflict between the two opposing factions, this theme appears every now and then in the brass, sometimes in particularly forceful and assertive manner.

Arguing with a friend a little time ago on the subject of Strauss, I maintained that the opening theme of "Ein Heldenleben" is *not* heroic through and through; it is rather bombastic than heroic; the kind of hero there depicted is a little too self-conscious, a little too much given to showing his biceps and inviting people to tread on the tail of his coat. To my mind the fine subject on the four horns in "Don Juan" is much more veritably heroic, vigorous, without a trace of a suspicion of "showing off." Now, both Mr. Baughan and myself learn, to our surprise, that Strauss "meant it to represent Don Juan staggering into the ball-room with intoxicated gayety," and Mr. Baughan, aggrieved beyond measure, rushes to the wild conclusion that "here we have the inherent stupidity of programme music." With all respect I beg to differ: here we have only the inherent stupidity of asking us to listen to descriptive music without giving us the key to the thing described. It is as if Mr. Baughan, having kissed a girl in the dark, and then discovered, when the lights were turned up, that he had got hold of the wrong girl, should petulantly declare

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that this showed the inherent stupidity of kissing. Of course it shows nothing of the kind; nor does the fact that we make a blunder here and there in our interpretations of a composer's intentions prove that programme music is a delusion and a snare. Mr. Baughan might as well say that when a man who can understand a Beethoven symphony hears "The Dream of Gerontius" without the slightest knowledge of the words, and wonders what in Hades it is all about, this shows the inherent stupidity of oratorio and opera and the song.

The charge of absurdity must be really laid at the door of the composer. The plain truth is that a composer has no right to put before us a symphonic poem without giving us the fullest guide to his literary plans. It would be ridiculous of Wagner or Liszt to think their business was ended when they had given us simply the title of, say, "The Ring of the Nibelung" or "The Loreley"; it is equally ridiculous of Strauss to tell us that a work is called "Till Eulenspiegel" or "Don Juan," and leave us to discover the rest for ourselves. If Strauss put that subject for the four horns together with the notes in that particular order not merely because he liked the sequence of sounds, but because they limned the picture of Don Juan which he had in his eye at that moment, it is folly of him to throw it before *us* as a mere sequence of sounds, and not to tell us what aspect of Don Juan it is meant to represent.

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As for "the inherent stupidity of programme music," may I put it to Mr. Baughan that he is never likely to go wrong again over this phrase, and that each time he hears "Don Juan," he will, to this extent, be nearer seeing what the composer meant him to see than he ever was before? And, if he had an equal certainty of the meaning of all the other subjects in Don Juan," would he not then be able to re-create the whole thing in accordance with Strauss's own ideas? And would not all difficulty then vanish, and the "inherent stupidity" seem to be in those who cursed the form because they had not the key to the idea? Let any one listen to "Till Eulenspiegel" with no more knowledge of the composer's intentions than is given in the title, and I can understand him failing to make head or tail of it. But let him learn by heart the admirable analysis by C. A. Barry, that is sometimes printed in the programme books, and if all does not then become to him as clear as crystal, if then he cannot follow all the gradations of that magical piece of story-telling,—well, he had better confine his musical desires to Haydn's quartets and "The Honeysuckle and the Bee." He does but write himself down as slow-witted; the value of the musical form remains unassailed.

Now why does not Strauss, or any other composer of programme music, spare himself and us all this trouble by showing us, once for all, the main psychological lines upon which he has built his work? The composer himself, in fact, is the cause of all the misunderstanding and all the æsthetic confusion. Nothing could be clearer than the symbolism of the music in Strauss's "Don Quixote," when you know the precise intention of each variation; but the fact that Strauss should give the clew to these in the piano duet, and omit it all from the full score, shows how absurdly lax and inconsistent the practice of these gentlemen is. "Also sprach Zarathustra," again, is quite clear,

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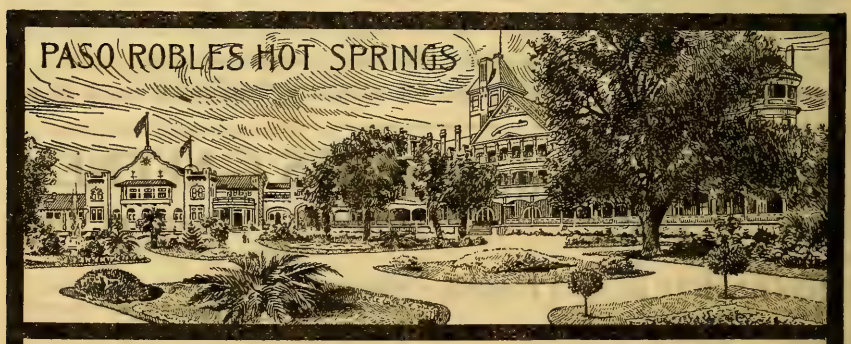
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because indications are given here and there of the precise part of Nietzsche's book with which the musician is dealing; while "Ein Heldenleben" simply worries us by prompting futile conjectures as to the meaning of this or that phrase. Wagner would not have dreamt of throwing a long work before us and simply telling us that the subject of it was "The Ring of the Nibelung." Why, then, should the writer of symphonic poems expect us to fathom all his intentions when he has merely printed the title of his work? If the words of the opera are necessary for me to understand what was in Wagner's mind when he wrote this or that motive, surely words—not accompanying the music, but prefixed to it—are needful to tell me what was in Strauss's mind when he shaped the waltz in "Zarathustra."

If it is absurd to play to me a song without giving me a copy of the words, expecting us to understand the music that has been born of a poetical idea as if it had been written independently of any verbal suggestion, it is equally absurd to put before me, as pure music, an orchestral piece that was never conceived as pure music. If the poem or the picture was necessary to the composer's imagination, it is necessary to mine; if it is not necessary to either of us, he has no right to affix the title of it to his work.

Mr. Runciman, curiously enough, hits upon the truth by accident in the very act of trying to deny its existence. It was in an article in the *Musical Courier*, in which Mr. Runciman in one of his most carnivorous moods ("Did He who made the lamb make thee?") was ferociously chewing a sawdust scarecrow which he took to be Richard



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Strauss. Mr. Runciman, in the course of much savage treatment of this effigy, tells us that Wagner saw "that the intellectual idea could not be conveyed by music alone; that together with the color—the music—must go the spoken word to make clear what was meant." So far, good. But then he quarrels with Strauss for trying to make *his* themes expressive of something more than music pure and simple, and giving us a programme to help us. Why, where in the name of lucidity is the difference between singing to a phrase of music the words that prompted it, and printing these words alongside the phrase or at the beginning of the score? Does it matter whether the composer writes a love scene and has the actual words *sung* by a tenor and a soprano, or merely puts the whole thing on an orchestra, and *tells* us that this is a scene between two lovers, and that their love is of such and such a quality? For the life of me I cannot see why the one proceeding is right and the other wrong. And, once more, if it is essential that we should not be left in the slightest doubt in the case of the opera as to who the protagonists are and what is the nature of their sentiments, it is equally essential, in the case of the symphonic poem, that we should not be left in ignorance of any of the points that have gone to make the structure of the music what it is.

It is just here that Mr. Huneker seems to me somewhat half-hearted. "Strauss," he says, "does not endeavor to express ideas, literary or metaphysical, in his scores. That statement is fudge. But his music *suggests* ideas, pictures, poems." This last may be the truth, but it is surely not the whole truth. It is quite true that "Zarathustra" "suggests" certain ideas of the cosmos. But why? Simply because *it was these very ideas that suggested the music in the first place.* When Strauss says, "I did not intend to write philosophical music or to portray Nietzsche's great work musically," he himself is indulging in fudge of the worst order. Why has he prefixed to each section of his score an allusion to the particular portion of Nietzsche's book which he is

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there illustrating? Nietzsche has a chapter "On Science." Strauss gives this title to one part of his tone poem. Does he not mean to convey to us there the musical equivalent of the philosopher's bitter complaint, and, if so, is he not emphatically writing philosophical music? As for literary ideas, with what else does the "Don Quixote" deal? There is not a phrase in it that is not the most lifelike representation of some character or other, or some phase of that character; this is precisely the thing that makes it "Don Quixote," and not merely a series of "variations on an original theme." Mr. Huneker's memory has certainly given way for the moment when he tells us that, "discarding the Lisztian title, he calls his works 'Tone Poems,' presents no programmes, and only clews in his titles, being content that the world should enjoy or despise his music as absolute music, nothing more." As a matter of fact the "Zarathustra" and the "Don Quixote" scores contain a clew on almost every other page; nothing could well be clearer than the programmes Strauss gives us there. And what are the poems prefixed to "Tod und Verklärung" and "Don Juan" if not programmes of a kind, though so imperfect in detail as to have been the cause of a cruel shock to Mr. Baughan's emotions? No, there is no compromise possible. If the song and the opera are legitimate blends of literary idea and musical expression, so is the symphonic poem, and, if the literary basis has to be given us in full in the case of the opera, we equally need it in the other case as completely as it can be set before us. The great trouble is that composers like Strauss so often do neither the one thing nor the other: they neither put their work before us as music, pure and simple, nor give us sufficient clew to what the representative music is intended to represent. Hence all this worry and confusion,—the blighted trust of Mr. Baughan, the murderous fury of Mr. Runciman, and the sad spectacle of Mr. Huneker, in his charitable attempt to keep the peace between the quarrelling schools, being cast out of the councils of them both.

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First time.

The rest of the program to be announced.

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PROGRAM

HANDEL	Prelude and Fugue from Suite in F minor
SCHUMANN	Waldscenen, Op. 82
GRAUN	Gigue, B-flat minor
MORET	Mazurkas, Nos. 1 and 6
GOTTSCHALK	Berceuse, Op. 47
LISZT	Valse-Impromptu, A-flat major
DEBUSSY	Clair de Lune. (Suite Bergamasque) Toccata
Mrs. H. H. A. BEACH	Concerto in C-sharp minor, Op. 45

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I.	HARMONIOUS BLACKSMITH	Handel
	FANTASIE in C Minor	Mozart
	CAPRICE ON ALCESTE	Gluck-Saint-Saens
II.	NOCTURNE in F-Sharp Major WALTZ in C-Sharp Minor IMPROMPTU in F-Sharp Major BALLADE in G Minor	Chopin
III.	THEME VARIE	Chaminade
	DANSE	Debussy
	RHAPSODIE No. 11	Liszt

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Monday Afternoon, February 15, at 3

PROGRAM

Liszt	Sposalizio
	Ballade, B minor
Tschaikowski	Variations, Op. 19, No. 6
Scarlatti	Presto
Heilman	Intermezzo, Op. 6
Platt	The Gulls
Ravel	Sonatine
D'Indy	Valse (Laufenburg)
Dubois	"Les Abeilles"
Chopin	"Meine Freuden"
(Transcribed by Liszt)	
	Barcarolle, Op. 60

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PROGRAM

L'ÉGYPTIENNE	Rameau
PASTORALE CAPRICCIO	Scarlatti
SCHERZO	Mendelssohn
SONATA (APPASSIONATA)	Beethoven
HOMMAGE À RAMEAU PAGODES NOCTURNE POISSONS D'OR	Debussy
VENEZIA E NAPOLI	Liszt

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2. Piano. Group of Solos
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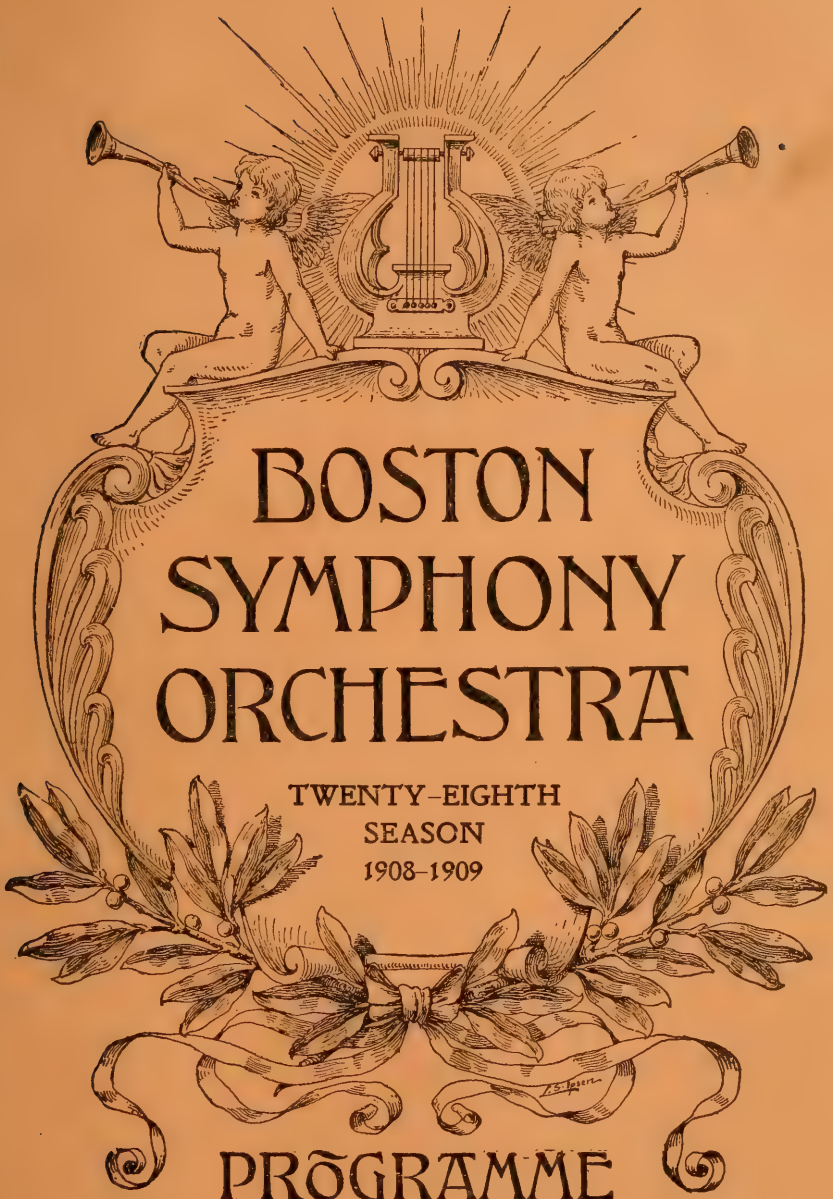
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III. } Adagio.
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This symphony was performed for the first time at Manchester, England, December 3, 1908, by the Hallé Orchestra, led by Hans Richter. The first performance in London was on December 7, 1908, by the London Symphony Orchestra, led by Dr. Richter.

The first performance in the United States was at New York on January 3, 1909, by the New York Symphony Orchestra, led by Mr. Walter Damrosch.

***

This statement was made by the *Glasgow Herald* of December 4, 1908: "No one can accuse Elgar of composing in haste to repent at leisure. He studied the poem of 'Gerontius' for eleven years, and the first conception of 'The Apostles' goes back to his school-days. The new symphony was begun seriously about a year ago, but, as it was expected for the Elgar Festival of 1904, it probably had been taking shape in the composer's brain long before any actual notes were transferred to paper."

At the time of the first performance it was said that the symphony was inspired by the life and death of General Gordon. There was an immediate denial of this statement. To quote again from the *Glasgow Herald:* "Elgar's new symphony is suggestive enough, although there is no official 'programme' attached. At first sight everything seems orthodox. There are the usual four movements, an Allegro with an

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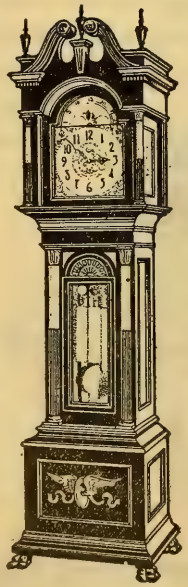
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introductory Andante, an Allegro molto, which is really a Scherzo, an Adagio, and a final Allegro preceded by a short Lento. Before discussing details, perhaps it might be said here that, although the work has no 'programme,' it follows a familiar emotional scheme. Autobiography has been hinted at, but the experiences that are voiced may be said to be as much general as particular. The 'programme,' if there be any, is that evolved by Beethoven, and is in a sense as old as the Greeks—the struggle of man with his environment. Beethoven, unlike the Greek dramatists, belie ed that man was the master of his fate. He may be said to have invented the symphony that speaks of the victory to be wrested from sorrow. The four movements of the symphony since his day have been much concerned with the hero's indecisive fight with fate, his retiral for reflection, his return to the world in lighter mood, and his final struggle and victory. Sometimes we have what seems to be a love interest, sometimes it ends in the peace of philosophic pessimism, or even in despair, but the general scheme is usually plain enough without words. Elgar's many serious religious works show him to be a man who has thought and felt, and his symphony reflects what one might call the serious optimism of Beethoven. It is full of noble feeling, and its last word is unmistakably of triumph."

***

An analysis of the symphony published in the *Musical Times* of December, 1908, may be considered as official:—

"The problem of how far the symphonic form can be moulded to

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meet the individual requirements of a modern composer has been shelved of late, when so many composers have occupied themselves instead with the tone-poem, a form which is entirely pliable to the particular programme chosen for illustration. Must the symphony be regarded as too rigid a structure to admit the free play of modern ideas, or can it be satisfactorily used for the illustration of a programme as Tschaikowsky used it? Or, further, is there something new to be said in music which admits no translation into words, and can the symphony more fitly express that? Many have felt that a symphony by Elgar must help to answer such questions, or at least give important data to those who are concerned with them.

"Now that the symphony is before us, the first fact that strikes us is its likeness to the classical model. It is in four movements: 1. Andante nobilmente e semplice—Allegro; 2. Allegro molto; 3. Adagio; 4. Lento—Allegro. The first is substantially in what is known as 'first movement' form, with certain important modifications which we shall note later; the second is practically a Scherzo in all but name; the third is a serene slow movement in a binary form without development, and with an important Coda; while the fourth, after a slow introduction, breaks into a swinging theme, the principal one of a rondo movement. So far all is orderly and even conventional in pattern, but closer study reveals indications that the formal scheme is subservient to a deeper purpose. The composer has denied that the symphony illustrates any particular story or phase of life; its purpose, however, is greater than can be contained in a programme of words. It is written out of a full life-experience, and is meant to include the innumerable phases of joy and sorrow, struggle and conquest, and especially the contrast between the ideal and the actual in life. If, in a sense, it is the composer's private diary, it is written

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The symphony, dedicated "To Hans Richter, Mus. Doc., true Artist and true Friend," is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, tamburo piccolo, cymbals, two harps, and the usual strings.

Introduction. The first theme is unfolded at length in the introduction. It is given at first to violas, flute, clarinets, bassoon. "It clearly represents the heroic attitude of mind and heart in its stately rhythm, and its unswerving advance to a majestic climax of sound. No chromatic discord mars its outline; the whole is broadly diatonic in the key of A-flat major. When the melody has been twice presented,—the second time with the fullest power of the orchestra and richly harmonized,—a typical harmonic progression wrenches the mind away from the exalted picture, and introduces a restless, searching theme in D minor, the principal one of the Allegro" (violins, clarinet). "We see the most important modification of form alluded to above in this contrast between the remote keys of A-flat major and D minor. Though the composer has made no avowal of his purpose, it is not

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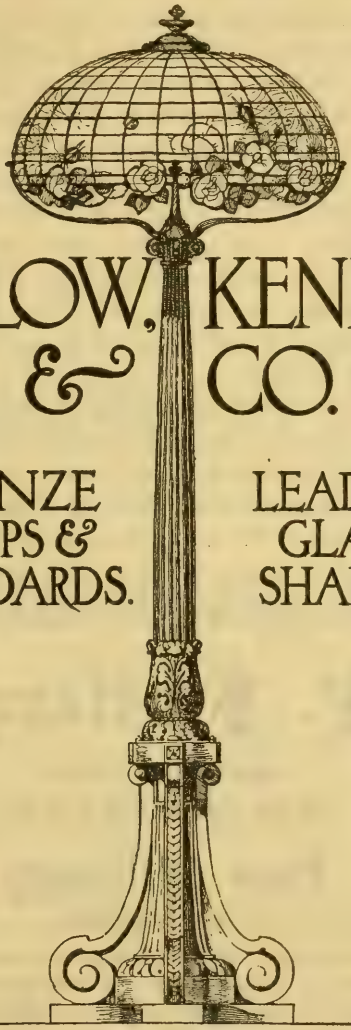
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perhaps too fanciful to connect the one with the inward life of thought and aspiration, the other with the outward struggle in the world of action. At any rate, this strenuous theme is developed in a way that suggests the battle of existence until, with a change of signature (from 2-2 to 6-4) the composer passes to the consideration of a number of secondary themes, each of which has a poetic beauty of its own, and which gradually lead to the second subject in F major. This is a suave, extended melody in the strings, whose meditative character is enhanced by the softly falling sixths which stand as accompaniment. It is succeeded by a development of the first theme, opening into a leaping arpeggio figure marked Giusto, and the softer emotions of the second theme give way to a virile treatment of the subject-matter, until it is arrested by a reminiscence of the idealistic theme of the introduction, suggesting that the heroic mood is involved in these turbulent surroundings. This begins the actual development section, in which the diverse elements are expanded and contrasted at length. To them is added a new theme, an arpeggio figure of uncertain tonality and sinister import, which is worked through a long sequence, till the principal theme struggles with it and finally conquers it. The first theme returns in its completeness and in its original key, D minor, but here again the contrast of the two principal keys (A-flat major and D minor) is taken into account, and a sudden transposition places the

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bulk of the recapitulation in the key of A-flat. This allows the heroic theme to return in its original key, and to blend with the matter of the Allegro as though it would gradually subdue the world forces to consonance with the ideal. It is heard in the Coda in simple duple time against various rhythms of the other themes. Amongst them the 6-4 rhythm is prominent, and the evil-sounding arpeggio is heard. In the end they give way before the sublime attitude of the heroic theme, and the movement ends with a peaceful pianissimo.

"The key of the Scherzo lies only two steps away, as it were, on the subdominant side. Yet, as F-sharp minor, it looks and feels remote enough to detach it from all previous matter, and the whirling semi-quaver passage on which it is built introduces an entirely new aspect of things.

"One of the fugitive transitional passages in which the symphony abounds here follows, . . . and soon a reckless, almost barbaric second subject follows in C-sharp minor. The Trio of this movement is in B-flat major, and, like the Scherzo, has two principal subjects. The first is a flute duet on a B-flat pedal, a kind of Musette. The second is less notable, but it achieves success when, later on, it is combined with the principal subject. The climax of this movement is reached in the ultimate return of the two scherzo subjects combined. If the whole be taken as a picture of the exuberance of youth, then the gradual ebb of energy from the principal theme in the Coda has a special significance. From its semi-quaver form it passes to triplet quavers, thence to plain quavers and finally to crotchets, and dies down till life becomes almost extinct. When, however, it is only maintained by a single thread of sound, the theme reappears completely transfigured into a rich cantabile melody, the opening of the Adagio. . . . The actual notes are the same as those of the Scherzo, but its rhythm and key and mood

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are all entirely new. It is extended into a movement . . . in which the composer seems to have embodied his deepest thoughts and feelings. There is a high seriousness in the way the themes are unfolded, relieved by touches of human sympathy in the more chromatic episodes which link them together, and finally the movement is summed up by an inspired melody in which, as will be seen, the interval of the rising seventh is prominent. It has no thematic connection with either of the melodies on which the movement is built, yet it seems to be the complement of them both, and after it the pianissimo ending comes as a complete point of repose.

"The two middle movements have carried the hearer far from the main problem of the symphony, and a Lento introduction to the Finale recalls us. In it the heroic theme and the tortuous arpeggio, which strongly suggests some malign force, both find place, and with them are combined fragments from the themes of the Finale. The two chief keys (A-flat major and D minor) are suggested, though the latter prevails. Out of reminiscence and foreboding the vigorous principal theme leaps to light. It is marked risoluto, and its character is typical of a concentrated and manly energy. A striking harmonic progression quickly leads to a joyous, open-hearted second subject, smoother, but not less energetic than the first." The first phrase of this is used in the peroration. After an ascending passage, a broad diatonic phrase makes its appearance, and from a soft entry marches through a sequence of keys to a climax. "With these materials the movement is elaborately developed until at last a reference to the heroic theme brings a more thoughtful treatment of the matter. The whole mood changes, the physical energy is relaxed, and the violins play an augmented and cantabile form," of the broad diatonic phrase, "supported by flowing arpeggio figures in the key of E-flat minor.

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ROBERT VOLKMANN.

(Born at Lommatzsch (Saxony), April 6, 1815; died at Budapest, October 30, 1883.)

Volkmann wrote three serenades for string orchestra at Budapest in 1869–70. The first is in C major, Op. 62; the second in F major, Op. 63; the third in D minor, Op. 69.

The second was played in Boston at a concert given by Theodore Thomas, December 4, 1871. It was performed for the first time at a Boston Symphony Orchestra Concert in Boston, Mr. Henschel, conductor, November 25, 1882; and again, under Mr. Nikisch, April 2, 1892.

It is in four movements, allegro moderato, molto vivace, waltz,

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march. These movements are simple and require no explanation. The allegro moderato, F major, 3-4, is in the form of a minuet with trio. The opening theme is developed freely In the episode B-flat major there is a dialogue carried on by two of the instruments while the others accompany.

Molto vivace, D minor, 3-4. The second movement is in rondo form. The first episode, D major, is followed by the leading section. A second episode, D major, is a repetition of the second section of the first, after which the leading subject again returns. The third episode is a repetition of the first with a different continuation. The movement ends with another return to the chief theme.

Walzer: Allegretto moderato, B-flat major, 3–8. It has been said that this waltz inspired Eugene Field to write a fairy story. The waltz, like the Allegretto of Volkmann's Symphony in B-flat major, has a rococo flavor.

Marsch: Allegro marcato, F major, 4-4.

Hans Volkmann says in his biography of Robert that this serenade has a certain relationship with the latter's Symphony in B-flat major, both in melodic contour and in the prevailing mood. The symphony is the more fiery, the Serenade is more "easy-going."

The composer wrote on July 21, 1869, to his friend Heckenast: "I hope that this *genre*, since it appears as somewhat new and is my invention, will be known as a most grateful species of composition, although it perhaps does not answer to the name itself." As serenades

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these pieces have little in common with the classic serenade. The instrumental serenata, or serenade of the eighteenth century, was originally night music performed in the open.

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, "*quod sub albam.*" And yet the aubade is often called serenade, even when the concert is in the morning, witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The vocal serenades were usually male trios, quarters, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets*.

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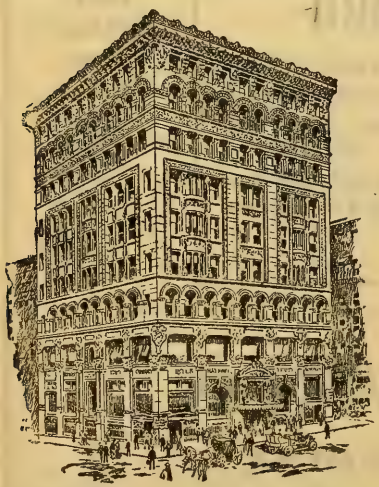
In the eighteenth century * nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park; and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was a *cassazione*, or cassation, from the Latin *cassatio;* and this species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Menuettos*. The number of movements was from one to ten, and

*Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women; yet the Lord Julian in Castiglione's "Book of the Courtier" (Hoby's translation into English, 1561) speaking of studies fit for a woman said: "Likewise the instrumentes of musike which she useth (in mine opinion) ought to be fitt tor this pourpose. Imagin with your selfe what an unsightly matter it were to see a woman play upon a tabour or drumm, or blowe in a flute or trompet, or anye like instrumente; and this bicause the boisterousnesse of them doeth both cover and take away that sweete mildenes which setteth so furth everie deede that a woman doeth."

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the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. But Volkmann planned his serenades for concert-hall use. Brahms applied the term "serenade" for his Op. 11 and Op. 16, which were published in 1860, but Hans Volkmann, in his biography of Robert Volkmann (Leipsic, 1903), says that the latter did not know these works of Brahms when he composed his own serenades. The serenades by Brahms are more in the symphonic manner; while the purpose of Volkmann seems to have been to write music that would satisfy the dictum of Athenæus: "Music softens moroseness of temper;

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for it dissipates sadness, and produces affability and a sort of gentlemanlike joy." Yet the third serenade begins in doleful dumps.

***

W. Beatty-Kingston met Robert Volkmann at Budapest in 1867. "A glance at the great Hungarian composer sufficed to convince any observant person that he had before him a man of sorrow, acquainted with grief. His bowed shoulders and sad, lustreless eyes told a tale of excessive application, toil at the desk, and immoderate consumption of 'midnight oil.' A heavy, drooping, grizzled moustache enhanced the melancholy expression of his countenance, furrowed by the pencil of care rather than of time, and 'sicklied o'er' with a sallow pallor by long years of confinement to small rooms, insufficient nutriment, and lack of exercise. His chief characteristic appeared to be an invincible shyness, almost amounting to painful timidity. To me he conveyed the impression of a nature, originally gentle and diffident, that had been subdued by ill-luck and unkind usage to a chronic condition of self-depreciation and hopelessness. To my endeavors to draw him into conversation he replied with discouraging brevity, in low and hesitating tones. His black clothes—too manifestly a ci-devant gala suit, indued only upon occasions of exceptional pomp and moment—were threadbare and of strangely antiquated cut. Even Hellmesberger's kindly jesting and inexhaustible flow of apposite anecdote failed to brighten Volkmann's mournful visage with even a fleeting smile, until our host's good cheer and generous wine had somewhat thawed the ice of his inborn reserve and habitual low spirits.

"Toward the end of supper, when cigars had been lighted and champagne was flowing freely, he began to take part in the conversation, which was of an extraordinarily animated and brilliant character, dealing mainly with the two topics in which every one present was

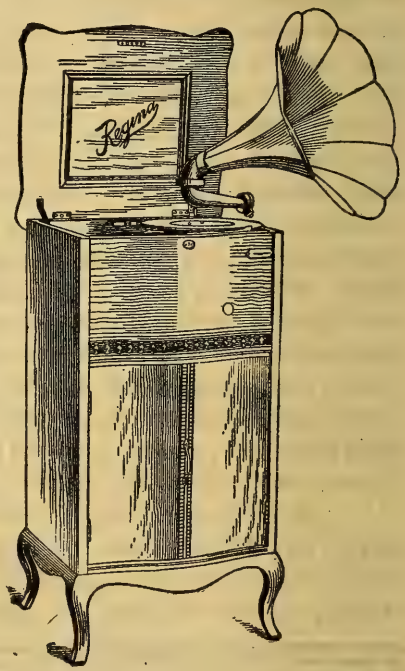
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more or less keenly interested—music and the political resurrection of Hungary. It was in commenting upon the latter, rather than upon the former, that Volkmann displayed knowledge and eloquence of no ordinary calibre. In speaking of the public men by whom the transaction with Austria had been brought about, he let fall a few masterly sketches of character, revealing a depth of psychological insight that took most of his hearers by surprise. Upon the potentialities of music, as a descriptive art, he made some very striking remarks, never at any considerable length, but, like a meat-lozenge, containing much essential force compactly propounded.

"Commenting, for instance, on the Wagnerian theories, he observed: 'Music, like painting, is imitative, not reproductive. Her imitations are necessarily addressed to persons gifted with musical apprehension, just as those of painting appeal only to the eye that is appreciative of color or form. Her graphic power is not indicative of concrete facts, but of their characteristics, and makes itself readily manifest to the ear that is at once receptive and cultivated. Even that ear requires, in nine cases out of ten, to be prepared for the recognition of ā tone-description by a certain amount of information, conveyed to the intelligence in the ordinary manner. . . . A mere melody is seldom able to tell its own story intelligibly. I mean, of course, the story its composer intends it to tell. *Tempi*, phrasing, and harmonic treatment are more available, as musical narrators—or, rather, describers—than tunes. The inevitable formality of a tune fetters its faculty of depicting ideas, circumstances, or actions, all of which may be recognisably sketched in sound by imitative figures and instrumental combinations. . . . That information other than oral is indispensable, in descriptive music, to the hearer's perception of the meaning sought to be conveyed to him, is beyond a doubt. For instance,

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the special significance of certain rhythmical mannerisms and accents in our national music cannot but be lost upon those who possess no acquaintance with Hungarian history, traditions, and manners. In my own attempt to describe musically the ordinary incidents of a day's life in a Hungarian frontier stronghold of the olden time,* I feel confident that I have made my tone-sketches comprehensible to such of my countrymen as may be endowed with musical understandings. To the average foreign musician my special meanings can only appear in the light of eccentricities in tonality.'"

Beatty-Kingston then describes a suddenly improvised performance of Volkmann's string quartet in G minor, Op. 14 (completed in 1846):—

"Volkmann sat ensconced in a huge arm-chair, smoking a powerful Partagas, his eyes half-closed, and his whole attitude expressive of that blissful state of body and mind hight *kief*. As the executants commenced the spirited Allegro with which his G minor quartet opens, every eye was turned towards him. He started up, as though stricken by an electric shock, hastily put down his cigar, and clutched both arms of the fauteuil, looking about him confusedly, like one suddenly awakened from a deep sleep. Presently, he sank back into his seat, covering his face with his hands; and when we next caught a glimpse of his sad grey eyes, they were wet with happy tears. Never before

* Volkmann here referred undoubtedly to his "Visegrád," twelve musical poems for piano, Op. 21.—Ed.

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or since that memorable night have I heard the quartet—perhaps his most passionate and romantic composition for strings—so magnificently played or so enthusiastically applauded. At its close a shout of 'Eljen â Volkmann!' was raised by all present, and Heckenast callled upon his guests to drink 'the Master's' health in brimming bumpers of Roederer. Rendered speechless by glad emotion, Volkmann could only express his gratification by repeatedly pressing the artistic hands that had wrought him such paramount pleasure, his cheeks glistening the while with 'unfamiliar brine.' A little later, when he had recovered his self-possession, he sat down to the piano of his own accord, and held us spellbound for some twenty minutes with an improvisation 'on a heroic subject' (which I recognized years after in his *recueil* of 'Musical Poems' intituled 'Visegrád'), ever to be remembered by the survivors of that joyous company as an extempore production of unique beauty and indescribable fascination." * (Beatty-Kingston's "Music and Manners," vol. i., pp. 93–97. London, 1887.)

ENTR'ACTE.

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(From the London *Times*, January 9, 1909.)

Musical London has been startled by the unique event of a new symphony † receiving five performances in as many weeks; and the fact that the symphony is the work of an English composer has added to the amazement of those who still fancy that English music is neg-

* All this was in 1867. "Visegrád" was composed during Volkmann's sojourn in Vienna, 1854–58. No. 9 of the collection is entitled "Das Lied vom Helden."—Ed.

† Elgar's symphony in A-flat major. P. H.

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lected. It would be difficult to sift the causes for the unprecedented enthusiasm over Sir Edward Elgar's symphony, and to do so might be disappointing. We might find that to some extent the demand has been created by the supply, for to announce frequent performances is a sure way of arousing public interest. We should certainly find that, so far from the English origin of the work being a disadvantage, it is a strong commercial asset. For, having got the idea firmly rooted that Sir Edward Elgar is a great composer, the British public thinks it "greatly to his credit that he remains an Englishman," and is quite convinced that his music is all the better for its native origin. So wonder on that score may cease, and it may be conceded that the symphony has had every circumstance in its favour which a well-organized production and a well-prepared public could give it.

But when all the artificial aids to popularity have been placed on one side, there still remains a certain residuum which is valuable as an indication of musical taste. In all the different points of view which have been expressed—from those of the indiscriminate eulogists to the discoveries of the plaguing finders of plagiarisms—there has been a general belief that the appearance of Elgar's symphony at this particular



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stage in musical development is important. On the one hand, it has been hailed as the beginning of a new era in the life of symphonic form; on the other, it has been assailed as failing in that very respect. Some assert that, after all, it only transfers the methods of modern programme music to the symphony, and, as it were, fits them into its shell; while the reminiscence-hunters say that even its themes are not new. Leaving out of count the last group as irrelevant to our point, it seems that the contrary opinions of the first two rest upon a disagreement as to what symphonic form actually is. To the latter the symphony appears as a fully developed type of musical expression, a medium for the utterance of certain kinds of musical ideas in a certain way. Since the form has for them definite limits, they have no hesitation in pronouncing ideas not of that character to be unsuitable for symphonic treatment—or, more shortly, to be unsymphonic. For them the first eight symphonies of Beethoven (the vagaries of the "Pastoral" are passed over with an indulgent smile), Schubert's C major symphony, and the first three by Brahms must stand as the limits of true symphonic expression, while the ninth of Beethoven and, at any rate, the finale of Brahms's fourth include types of expression which do not

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belong to the symphony proper. If this view is accepted, it is difficult to see what more can be done, or how symphonies can be written to-day which do not merely cover well-trodden ground.

Perhaps it has been partly owing to the prevalence of this view that so many composers of late years have left the symphony and contented themselves with the production of illustrative music. The literary basis for music held out opportunities for the use of varieties of expression, emotional, dramatic, or directly descriptive, which were beyond the pale of the symphony in the days of its glory. For some time such music seemed to open up an endless vista of possibilities, and very great have been the additions to the resources of the art from its wide-spread vogue. But the vista no longer seems endless; and so far have we walked along the path that now the hearers of a new piece of illustrative music frequently come away feeling that they have been merely repeating old experiences, while the composers themselves seem to feel that this kind of work imposes limits of its own which are sometimes as galling as "rules of form" were to their predecessors of the last century. The statements of Richard Strauss about his music are not to be taken too seriously; but apparently even he longs at times

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for a wider acceptation for his music than the depicting either of heroic battles or infantine toilets, while lesser men, through their writers of programme notes, resort to the most pitiable attempts to escape responsibility for their subjects. It is a commonplace to leave the subject of a new work only half told, or to state that it was written after reading such and such a poem, which cannot mean that at this late date composers are ashamed or afraid to write programme music; simply, they are conscious that music must have something to say beyond what can be contained in any description of words, and that that something is, after all, its kernel. So they take their story or their poem as an aid to expression, and they hope to carry their audience with them beyond it and to convey the message of the music in spite of it.

To those who believe in the larger possibilities of the symphony this process seems rather like the action of Charles Lamb's Chinaman who burnt down his house in order to enjoy roast pig. Why have a literary basis at all if in the end it merely stands between the composer and his audience, and obscures his real meaning? All the subtlety of expres-

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sion conveyed by characteristic phrases combined and contrasted in a thousand ways unknown to the older symphonists, all the wealth of emotional force which a modern conception of harmony and of orchestral colour can give, have been gained through the illustrative use of music; but there is no need for a composer to cumber himself with its paraphernalia in order to use these resources to the fuel. They now lie ready to his hand, and he has only to rediscover the true significance of a perfectly balanced design in order to write music at once spontaneous and direct in expression and breathing the pure spirit of beauty which has earned the name of absolute music.

But in this realization of the meaning of design rests the difficulty. To take the materials of programme music and merely fit them into the shell of the classical symphonic form, as has so often been attempted, must result in the same confusion as arises when people write programme music and refuse to tell what it is all about. The symphony of to-day must involve new principles of design appropriate to its material; and consequently many people have looked eagerly to Sir Edward Elgar's work for light on the question of what those principles are. Some assert that they find them made convincingly clear through every page of the symphony, and they are the eulogists; others, who have looked no less hopefully, are disappointed. One cannot be surprised by the divergence of opinion, because it appears that the composer has not kept the issue clear in his own mind. Though his main purpose was to write a piece of music which should be a consistent expression of emotion contained in an outline of self-sufficient beauty, yet certain of the themes were for him so closely connected with sundry ideas—for the most part moral qualities, such as aspiration, courage, love, and hatred—that in some places, forgetful that the audience could have no such connecting idea, he has used them without reference

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to the musical context. Wherever he has done so, the continuity of the design is broken, the hearer's thought is checked, and he is sent groping after the idea which lies behind the music in order to find the connection. This will not do for a symphony, and the fact that it is possible to point to half-a-dozen such places in the two largest movements is sufficient to account for the feeling of disappointment. But these are only points of detail in a structure of undeniable strength. The original yet well-ordered contrasts of tonality, the workmanship of the exposition of the first allegro, the whole plan of the two middle movements, and much of the working-out of the finale can fairly claim to shed light upon the essential question of how modern musical thought can take shape as a symphony.

This fact is so valuable that it is in itself sufficient to justify an unusual enthusiasm. The actual life of the symphony of course will depend upon the intrinsic beauty and interest of the musical ideas which it contains, and this is a side of the question into which we have not entered. It will no doubt be the precursor of a number of symphonic efforts, many of which will fall far short of it, but some of which may reach beyond it; and the influence of Elgar's first symphony upon these will be perhaps even more important than its own success. If its success is only partial, it may for that very reason do more to clear the vision as to what is needed than if by a single stroke of genius Elgar had produced a work beyond the range of criticism. It clearly points to the possibility of a form of orchestral composition which, while discarding the clumsy mechanism of programme music, can combine its vivid utterance with the pure enjoyment of outline and beautiful design which belonged so conspicuously to the symphonies of the classical school.

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BRAHMS AND THE HERZOGENBERGS.

BY PHILIP HALE.

"Johannes Brahms: The Herzogenberg Correspondence; edited by Max Kalbeck, translated by Hannah Bryant," is a handsomely printed volume published in this country by E. P. Dutton & Co. of New York. On the back of the book is this title: "Letters of Johannes Brahms: Max Kalbeck." This title is misleading, for the great majority of the letters were written by the Herzogenbergs to Brahms. Mr. Kalbeck edited them and supplied explanatory notes. He is the author of the formidable life of Brahms, which is still incomplete. The first volume of 499 large pages—there are additional pages for an index—treats of Brahms' life till 1862. The second volume of 498 pages brings his life down to 1873. And Brahms did not die until 1897. Formidable, tremendous volumes! Who has read carefully those already published? Mr. Kalbeck, and possibly the proof-reader.

The name of Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, is far more romantic than his music. He was an earnest, serious soul,

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Mrs. Litchfield refers to the remarks of the Boston Transcript about her distinguished pupil, Miss

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"Romeo et Juliette"

A new and girlish Juliette came to the operatic stage Tuesday afternoon in Miss Charlotte Grosvenor. Miss Grosvenor has never studied abroad, as has Miss Farrar, Miss Nielson and others of this land. She found her voice here and it has been trained here in Boston by a preceptress herself experienced in operatic endeavor and now skillful in imparting her knowledge and the benefit of her practical experience to others of a younger generation. On the whole Gounod's Margherita would have been an easier task for the debutante than Juliette, for it is a more familiar role, one more easily guided by the unchanging conventions of past interpretations. But she chose Juliette and thereby, vocally at least, was certain to gain a larger success if she were to succeed at all.

Distinctively girlish was Miss Grosvenor's Juliette. This daughter of the house of Capulet was no matured woman, sure of hereself, sure of her charms. She was diffident when introduced to a throng of flattering guests; she was shy and reserved at the first encounter with Romeo, though none the less she showed that he had impressed her and attracted her. In the balcony scene she revealed her love for Romeo gradually and with maidenly caution. In Friar Laurence's cell, again, she approached the fateful union and accepted the impressive benediction with apparently full realization of the tragedy to follow, and not at all as budding and even full blooming Juliettes have been known to do. Likewise in the tomb, her grief, her despair, and her determination to die by Romeo's side were of girlish quality.

In truth, if criticism is to be made, in such degree did Miss Grosvenor's repression of dramatic fire deaden the vocal blaze, but it could not weaken the purity of the tone itself, it could not lure it from the pitch and it could not cloud the almost flawless attack on the coloratura passages which Juliette must travel to be an acceptable Juliette. A singer who can meet the technical requirements, avoid the subtle pitfalls and translate the many difficult pages of Juliette's score with only the slightest lapse or deviation, as Miss Grosvenor did, has won two-thirds of the battle. This much seems certain, that Miss Grosvenor, barring a first few moments of tense nervousness, has in her the power of absolute vocal control and of physical poise. The large and fluttering audience was not disappointed; it was even tremulous with joy when the floral parade at the end of the first act brought to Juliette's feet roses and violets sufficient to stock a conservatory.

who wrote a mass of dry music after he had shaken off the influence of Schumann, Wagner, and the new German school. He deliberately choked his exuberant temperament. He first took Bach for a model; then he set up Brahms as an idol. As Mr. Kalbeck says, "There is no doubt that his compositions lost in spontaneity and imagination in consequence, for his ruthless suppression of the natural instincts he had learned to mistrust made him almost a slave to form and technic." In his later years Herzogenberg wrote chiefly oratorios and church music. Personally he appears to have been an unselfish, sweet, and modest soul.

His wife was Elisabet von Stockhausen, the daughter of Freiherr Bodo Albrecht von Stockhausen, whose full title was: Herr auf Lewenhagen, Imbsen, Niedemjesa, Stane, Hermannsrode. She is described as beautiful, charming, intelligent, brilliant, a well-grounded musician. Brahms gave her piano lessons for a short time. When Herzogenberg lived in Leipsic, he endeavored to make Brahms' music popular in that city. A "Brahms Week" was arranged, and the composer went to Leipsic. This was in 1874. The Herzogenbergs became exceedingly fond of him. Elisabet wrote to a friend: "I must tell you how much we liked your Johannes this time. He was not like the same person. . . . So many people suffer shipwreck on that dangerous rock called Fame; but we all felt that it had mellowed him, and made him kinder and more tolerant. He does not wear a halo of infallibility *à la* Richard Wagner, but has a quiet air of having

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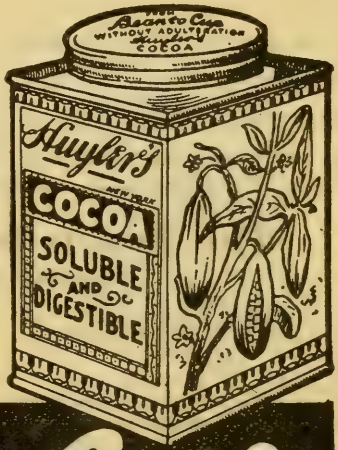


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achieved what he set out to accomplish, and is content to live and let live."

Elisabet died of heart disease in 1892, and Brahms mourned her deeply. In his will he ordered all letters found in his house after his death, to be destroyed without reservation. His executor disregarded his wish, on the ground that "the will had been drawn up in a moment of irritation, and was not to be taken too literally." He saved the letters written by the Herzogenbergs, and now they are published. There is only one way to prevent such disregard: There is always fire for a letter after it has been read. Even waste-baskets are not safe, for there are collectors of souvenirs even in one's own household.

Elisabet is said to have had womanly tenderness, a passionate love of truth, courage in the expression of opinion. It may also be said that she was often extravagant, if not violent and hysterical, in her judgments. Thus she wrote to Brahms from Nice in 1888: "Nothing is to be had here except the Hungarian dances—and any amount of French trash. Bizet excepted, it is all so impossible to us; even the more modern Delibes is dreadful. Thank God one belongs to Germany and is your country-woman." Here is a fine and catholic spirit. And she gave Delibes an acute accent for the first "e" in his name, possibly to accentuate her contempt for him.

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Many of these letters will interest only musicians, for they are often technical, and there are many criticisms of music from a purely theoretical standpoint, and illustrated with examples in notation. Yet Elisabet was human and a housewife. She wrote to Brahms in 1876 about food:—

"I remember hearing that, at Sassnitz, they give you nothing to eat but pale gray beef and indescribable wobbly puddings, made of starch and vanilla. But you, it is to be hoped, are indifferent to such things." Here Mr. Kalbeck added an illuminative foot-note: "The writer permits herself a little irony here, as Brahms was known to be anything but indifferent to what he ate." Elisabet continued: "The person who told me her own bitter experiences was reduced to living on eggs, which she boiled or fried in the privacy of her own room. I tell you this so that you may adopt the same measure if driven to extremes. We are better off here. There is char and salmon in plenty, though the prices are so exorbitant that we never have either; on the other hand, cutlets and bacon cakes are within our reach. Best of all, a certain B. F. of Vienna, not unknown to you, sometimes sends us a wonderful meat pudding for supper, and every time we go to see her she stuffs us with the unrivalled Aussee brand of *Lebkuchen*."

This is one of the most interesting pages in the whole volume to the general reader. Elisabet added, for she and her husband wished Brahms to stop with them at Aussee: "I promise you a bed, at least as good (as at the hotel); much better coffee, no very large room, but two decent-sized ones, a silken bed-cover, any number of ash-trays, and, above all, peace and quiet."

Let us hear from Brahms. He wrote to her that when he opened a duet and played it in imagination he had a distinct vision of "a slender, golden-haired figure in blue velvet seated on my right; if I say



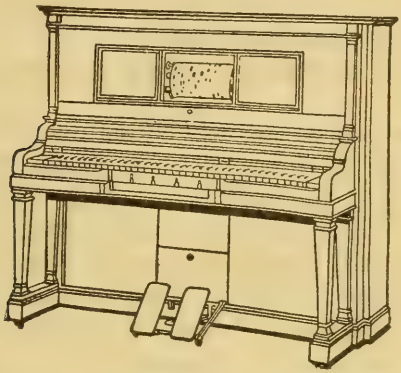
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any more, I shall offend one or other of you. . . . Nothing is worse to read than a duet when the music is at all complicated. . . . I might have something to say on the subject of variations in general. For instance, I could wish people would distinguish variations from 'fantasia variations,' or whatever we may choose to call the greater number of modern writings in this form. I have a peculiar affection for the variation form, and consider that it offers great scope to our talents and energies. Beethoven treats it with extraordinary severity, and rightly calls his variations 'alterations.' All the later ones by Schumann, H., or Nottebohm, are very different. I am, of course, objecting neither to the form nor the music. I only wish for some distinction in the name to denote the distinctive character of each."

"Three days before the concert, I begin to perspire and drink camomile tea."

Here is a singular instance of the hatred toward Wagner in 1878. Elisabet wrote apropos of a concert led by Franz Wüllner, the father of Dr. Wüllner now in this country, at which Mme. Schumann was expected to play: "You must really make Wüllner change the programme. 'It takes many hounds to kill a hare,' but one 'Feuerzauber' would be Frau Schumann's death. It is inconceivable that she should play. There really is a want of delicacy in the arrangement. How can any audience be expected to appreciate really artistic work and a piece like 'Feuerzauber' on one and the same evening? O Wüllner, Wüllner! I always thought you a gentleman, but this programme betrays the impresario. The glittering 'fire-piece' will excite everybody of course, and the palm of the evening goes to Wagner. 'Oh, how far, how far above' are the gentle D major,* breathing beauty, dropping balsam into the soil; and the Phantasie,† written for the elect—and

* Brahms Symphony in D major.
† Beethoven's Choral Fantasia.

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to have on top of these a 'Feuerzauber!' 'Why is he so impatient, our good Wüllner? Are we not to have all Wagner's enchantments let loose in our theatres soon enough, and is it not the right, the only place for them?

> Fire is mighty when watched by its master;
> When fire is master itself—there's disaster.

"Frau Schumann will do quite right in refusing to play, but surely you can influence Wüllner to a change of programme? Shake off your indifference for once—for the sake of your dear, dear symphony, too" (the one in D major), "and make him understand that it is inartistic to appeal to our higher and our lower natures in one evening. What would Wüllner say, I wonder, to a picture exhibition with a Raphael and a Makart hung side by side?"

Does not this splutter now seem incredible?

Elisabet did not hesitate to take Brahms to task for passages in his music that she did not like and for his own and personal conduct. Brahms had spoken slightingly of one of her husband's quartets: "I know you don't mean to be cruel at such times. It is a kind of 'black dog' (no intimate acquaintance, thank heaven!) on your back which prompts these speeches, so deadly in their power to wound others. If you knew how deadly, you would give them up; for you are kind

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enough at bottom and would never consciously throw scorn on true affection."

She could be angry at those who did not rave over Brahms' music. "Did Ehlert's article in the *Rundschau* infuriate you, too, I wonder? Even praise is offensive from such a source. I call it low to discuss any one's work in that cheap, shallow way. The man puts the things that matter on one side, and gets off easily with would-be witty comments and comparisons. Beethoven shows his profile, you your full face, indeed! Your variations are different from Beethoven's and Schumann's (as if they pretended to any resemblance!), yet you 'make your bow and go out of the door in the same way.' What is the use of such twaddle? . . . Tell me, please, is it the womanfolk who brought all this mischief into the world or do the men say these insipidities of their own accord? . . . One should be used to this sort of thing, but somehow rage gets the upper hand every time. If only some one would find the right message to send out into the world? Better leave the beautiful to find it own way into the hearts of men, and let no one unite on art at all, than endure this nonsense."

From a letter of Brahms in 1880 it appears that he was greatly alarmed by a sudden deafness and feared he was doomed to the fate of Beethoven and Smetana.

Elisabet the next year gave a remarkable account of von Bülow conducting a Beethoven concert. Mark the bitterness of her speech:—

"Everybody lay prostrate before this anointed one, who bore himself like a priest elevating the Host in the glittering monstrance for the first time. At times he seemed to be giving a repulsive anatomy lecture. It was as if he were making the experiment of stripping an antique statue of its lovely flesh, and forcing one to worship the workings of bone and muscle. It is pleasant enough to realize the spring that works the machinery, but it ceases to be pleasant when it is laid bare and pointed out in the coarsest fashion. Bülow's affected little pauses before every new phrase, every notable change in harmony,



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are quite unpardonable. . . . In short, the whole performance was designed to show himself in Beethoven's mantle."

She could be humorous as well as bitter: "I once had a terrible aunt, who as she came out of a splendid picture gallery exclaimed with feeling: 'All very fine and nice; but it is of far greater importance that we should love our Saviour!'"

"It is hard to say which is worse, the decent dulness of a Hiller or the indecent dulness of a Liszt! Both are intensely exhausting."

"Most people borrow somewhere, and when it is from the right person it is pretty enough to listen to."

"I know there is occasional evidence of real talent and vigor (as in the Borodin symphony), but side by side with such atrocities, such amateurishness, that it seems as if the new German Musikverein had taken pattern by Busch's little remark at the end of his St. Antony:—

> Lots of great sheep are admitted and so
> To one nice little pig they can hardly say no.

"Nikisch took a lot of trouble and did all that any one could do at Leipsic, where the ladies of the chorus are not much concerned as to whether they sing flat or sharp, although they can look languishing and sing from memory with their arms folded."

She spoke of "Carmen," an opera that Brahms liked much: "I have

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no quarrel with the music, but only with the horrible shock one receives on first seeing 'Carmen,' and the tactlessness of springing that tragic ending on an unsuspecting audience toned to comedy." Mr. Kalbeck adds this foot-note: "Her æsthetic instinct was not at fault, but she was too open-minded to reject the good with the bad." Let us examine the gentleman's bumps.

Elisabet rebelled at having Bruckner's music thrust upon her—"like compulsory vaccination." She said Bülow was unfortunately "one of those for whom a novelty has much the same attraction as any red rag for a bull. It is practically all the same to him from which quarter the wind blows it—Brahms or Bruckner, Dvorák, Tschaikowsky, or any other. Now I think that is dreadful. As I often say, of what good to be uplifted by the best things if you are satisfied with the worst the next minute? . . . He has always been worshipped at Leipsic; no one has ventured a word of warning except Bernsdorf, whose censure is more likely to strengthen one in crime."

"Heinrich and I . . . believe that a talent for music does not necessarily presuppose an artistic nature." She was writing about an infant phenomenon.

"At the opening of the new Gewandhaus, last year, a Leipsic girl, one of your great admirers, overheard another girl say: 'You really enjoy music twice as much *décolletée*.'"

"No one seems to venture any variation from Wagnerian tradition in describing the tender passion. Indeed, one of the most pernicious results of Wagner's influence is this rejection of the fresher, more innocent conception of sensuality for a sultry, oppressive atmosphere of supreme desire which arouses a kind of evil conscience in the listener—a feeling that his presence amounts to an impropriety."

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Reading books by Nietzsche in 1888, she prophesied that his vanity would bring him to a lunatic asylum.

Elisabet died, and Brahms wrote this letter to her husband:—

"I am too much with you in thought to be able to write. It is vain to attempt any expression of the feelings that absorb me so completely. And you will be sitting alone in your dumb misery, speechless yourself and not desirous of speech from others. Be assured I am full of sorrow and profoundest sympathy as I think of you. I could ask questions without end. You know how unutterably I myself suffer by the loss of your beloved wife, and can gauge accordingly my emotions in thinking of you, who were associated with her by the closest possible human ties. As soon as you feel at all inclined to think of yourself and others, let me know how you are, and how and where you intend to carry on your own life. It would do me so much good just to sit beside you quietly, press your hand, and share your thoughts of the dear, marvellous woman."

Brahms was indeed fortunate in having such a friend, a devoted friend, but not a mere flatterer, not a woman who was of kin to Mrs. Leo Hunter, Elisabet often expressed her dislike for measures or even pages of Brahms' works in the manuscript, and she gave shrewd reasons for her dislike. It would be a pleasure to quote from her observations on musical manners and life—from her acute criticisms. She had her prejudices; she was at times unreasonable, bitter, but her bitterness was that of a brilliantly intellectual woman fighting for musical righteousness as she understood it; it was not the bitterness of a natural shrew; not that of a chatterer who had been told that she was brilliant, and could not forget it.

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(Englished freely by P. H. from the French of le Comte de Villiers de l'Isle Adam.)

"Les cygnes comprennent les signes."
—*Victor Hugo.*

After he had examined volume after volume concerning natural history, my illustrious friend, Doctor Tribulat Bonhomet, came to the opinion that the swan really sings just before dying. He confessed to me the other day that this music alone, since he has heard it, aids him in enduring the deceptions of life; all other music is to him a charivari or Wagnerian.

How did he procure for himself this joy of a music lover? Listen.

In the environs of the very ancient walled town wherein he lived, the practical old fellow discovered, one fine day, in a time-honored and neglected park, an old pond under the shade of tall trees. On the sombre looking-glass of this pond, so old that it seemed sacred, glided a dozen or more peaceful swans. The Doctor studied carefully the approaches, pondered the distances; and he took special notice of the black swan, their watchman, who was asleep, lost in a sun-ray.

Every night the black swan kept open his great eyes. A polished stone was in his long rosy beak. At the least noise he suspected danger for those whom he guarded; then, by a movement of his neck, he threw suddenly into the water, into the middle of the white circle of sleepers, this awakening stone. The herd of swans, at the signal, guided by him, darted across the darkness toward far-off swards or some fountain that reflected gray statues or some other asyle that

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they remembered well. And Bonhomet, silent, watched them for a long time; and, as he watched, he smiled on them. He dreamed of cloying his ears, as an accomplished amateur, with their last song.

Sometimes—when an autumnal midnight sounded, and there was no moon—Bonhomet, fretted by sleeplessness, would start up and dress himself especially for the concert which he must needs hear once more. The bony, gigantic physician hid his legs in enormous rubber boots. He added a waterproof coat heavily lined with fur. He put his hands into steel armorial gauntlets; some mediæval armorer had made them. (Bonhomet bought them at a curiosity shop. Lucky fellow, he paid only thirty-eight sous for them, a ridiculously low price!) Then he put on his enormous hat, blew out the light, pocketed the latch-key, and turned his respectable steps toward the edge of the abandoned park.

Soon he was a-venturing through dark paths to the retreat of his favorite singers, toward the pond whose shallow water did not mount above his waist. And under leafy vaults he groped his way.

When he was close to the pond, slowly, oh, so slowly, and without the least noise, he risked one boot after the other; he made his way in the water with unheard-of precaution; he did not dare breathe. The melomaniac awaiting the cavatina! To go the twenty steps that separated him from the dear virtuosos took him as a rule from two hours to two hours and a half, he was so afraid of alarming the keen black watchman.



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The breath of a starless sky mourned through the high leafage in the darkness around and above the pond; but Bonhomet, unvexed by the mysterious murmur, kept advancing almost imperceptibly, so that by three o'clock in the morning he found himself, unseen, only half a step from the black swan, who seemed wholly unaware of any one so near him.

Then the good Doctor smiled in the darkness, and scratched gently, very gently, so that he just touched with mediæval forefinger the surface of the water in front of the watchman. And he scratched with such delicacy that the black swan, although somewhat astonished, judged the vague alarm hardly worthy of the signal. The swan was listening. His instinct appreciated finally and vaguely the idea of danger; and his heart, ah, his poor heart began to beat terribly. This heated Bonhomet with joy.

Lo and behold, the beautiful swans, one after the other, disturbed by the noise in their deep sleep, drew lazily the head from beneath their pallid silvern wings: they began to feel the shadow of Bonhomet. Agony mastered them little by little. They had a confused consciousness of the deadly peril that was threatening. But in their infinite delicacy of spirit they suffered silently, as did the watchman. They could not escape, *because the stone had not been thrown!* The hearts of the white exiles throbbed in dull agony. The throbs were *intelligible* and distinct to the ravished ear of the estimable physician, who well knew that his proximity alone was the *moral* cause of the wild beatings. Incomparable were his itchings of joy at the terrific sensation awakened by his immobility.

"How sweet it is to encourage artists!" he said to himself.

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He would not have bartered for a kingdom this ecstasy which lasted about three-quarters of an hour. A ray of the morning star gliding across the branches threw sudden light on Bonhomet, the black water, and the swans with dreamful eyes.

The watchman, terror-stricken, threw the stone. Too late! Bonhomet with a loud and horrible cry, with which he seemed to cast off his syrupy smile, pounced with raised claws upon the sacred birds. Swift were the iron-fingered clutches of this modern knight; and the pure, snowy necks of two or three singers were twisted or broken before the radiant flight of the other bird-poets.

Then the soul of the expiring swan, forgetful of the good Doctor, went forth in a song of immortal hope, deliverance, and love toward the unknown heaven.

The rationalistic Doctor smiled at this sentimentality. As a serious connoisseur he deigned to enjoy only one thing,—the TIMBRE. As a musician, he appreciated only the singular sweetness of the *timbre* of these symbolic voices, which sang Death as though it were a melody.

Bonhomet, with closed eyes, inhaled the harmonious vibrations. Then he tottered as in a fit, fell down on the bank, stretched himself on the grass, and rested on his back in his warm and impervious clothes.

And there this Mæcenas of our period, lost in voluptuous sluggishness, retasted, to the very bottom of his being, the remembrance of the delicious song of these dear artists, although it was tainted with a sublimity which, to his mind, was out of fashion.

And, plunged in an ecstatic coma, he chewed thus, in true bourgeois fashion, even unto the rising of the sun, the exquisite impression.

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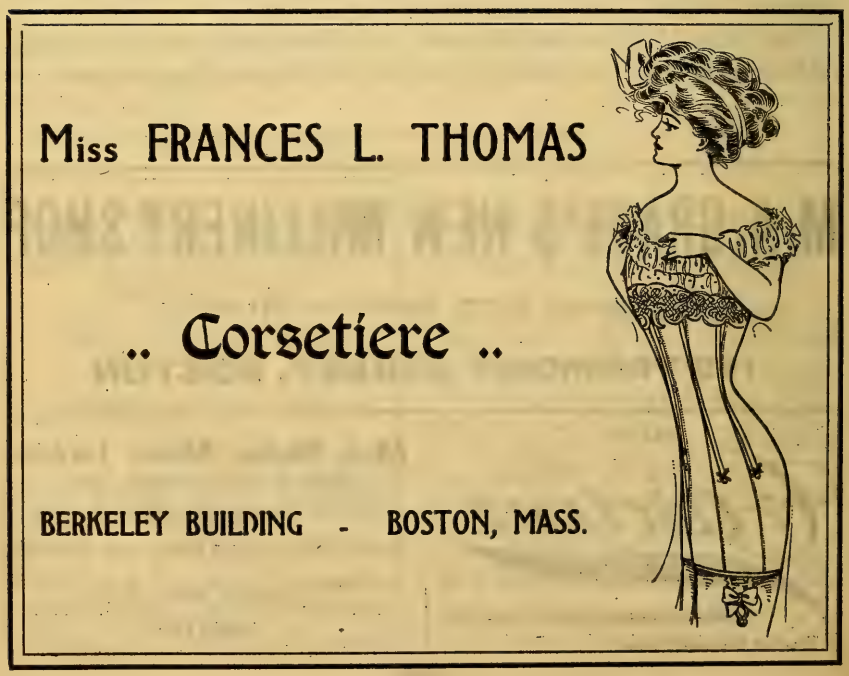
BOSTON.

"The Carnival at Paris," Episode for Full Orchestra, Op. 9.
Johan Svendsen.

(Born at Christiania, Norway, September 30, 1840; now living at Copenhagen, Denmark.)

"The Carnival at Paris" was published at Leipsic in 1877.

Carl Siewers states in his biographical sketch of Svendsen that the piece was written at Bayreuth soon after Wagner had made that town his dwelling-place. It was in 1871 (January 12) that Svendsen's symphony in D was performed at a Gewandhaus concert in Leipsic. "He composed in that year his concerto for 'cello in D. In the autumn he went to America to be married to an American lady, whom he had met in Paris, and returned the same year to Leipsic, where, after the end of the war, he undertook the leadership of the Euterpe concerts for one year. There he finished the overture to 'Sigurd Slembe,' which was played at the Euterpe then, and in the following year at the musical festival at Cassel, where Liszt was present, and both times with great success. This year was one of the most momentous in Svendsen's life, since in it he met Wagner at Bayreuth, and soon became his intimate associate. He took the opportunity of making himself fully



acquainted with Wagner's music and ideas. In Wagner's house he met the Countess Nesselrode, who formed a warm friendship for the Norwegian composer, and whose talents and experience became of great benefit to him. In Bayreuth some of his happiest days were spent, and it was during this stay he composed his 'Carnaval à Paris,' . . . which depicts . . . the varied aspects of the capital of pleasure."*

The overture is dedicated to W. Th. Seifferth. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, strings. The first performance in Boston was at a Philharmonic Concert, Mr. Listemann conductor, October 24, 1879. There is a pianoforte arrangement for two hands by W. Sapellnikoff and one for four hands by Alois Reckendorf.

Allegro con brio, E major, 6-8. A swelling trumpet tone over roll of drums leads to a full orchestral entrance, fortissimo. A horn passage is answered by trumpets and trombones. The pace grows livelier, più mosso, after a chromatic headlong run of wood-wind instruments in unison. The chief theme is announced at first in modest and delicate fashion by flutes and clarinets. There are repetitions, and then follows a stormy outbreak of full orchestra. The divided first and second violins lead to the second theme, pianissimo. In the development there is a continued alternation of 6-8 and 2-4 time, and the opening theme for full orchestra and the chief theme furnish the prevailing material. This chief theme appears in the bassoons. It is modified

* It is a curious fact that Svendsen's name is not mentioned in the many volumes of letters written by and to Liszt, who was always zealous in bringing forward young composers of merit.

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several times in eight notes (bassoons and flutes). It appears in original form in 'cellos and double basses. It is developed broadly by 'cellos and bassoons, transformed by strings and wind instruments, and it again appears in its first form. The second theme appears in modified form (trombones), and it leads to an idyllic episode, Moderato, C major, with a theme for divided violins, which is further developed. There is a long drum-roll, which, with calls of muted horn, opens in a powerful crescendo the closing section, tempo primo, in which all the earlier motives return in manifold modifications.

***

The Carnival at Paris has for some years been described as "*lugubre, bête, suranné.*" The two chief features are the procession of the *bœuf gras* and the ball at the Opéra. These balls, by the way, were established in 1715. The Carnival in the earlier days was often reproached for its malicious and licentious character. Henry III. with his mignons went about the streets, tormenting and insulting the citizens. Louis XIII. viewed the sports with sour eyes. Under Louis XIV. there were striking processions, tableaux, and masks. The Republic chilled the spirits of revellers, but in 1799 there was a revival of frolic and license. During the first Empire military balls distinguished the Carnival.

The Carnival at Venice, Rome, Vienna, has furnished subjects for dramatic and orchestral composers, but the Carnival at Paris has received scanty attention. How was Svendsen's attention drawn to it.?

***



Svendsen, as a boy, showed unmistakable talent for the violin; but his parents were poor, and he entered the light infantry of the Norwegian army. No sooner was he a soldier, according to his own wish, than he thought of a musical career. He played the clarinet and then the flute in a band, nor did he neglect the violin. He was allowed to play for dancing, and they say that he twisted études of Kreutzer and Paganini into suitable tunes for the dancers. When he was twenty-one, he left the army and wandered about in Sweden and Northern Germany as a virtuoso. The Scandinavian consul at Lubeck, Dr. Leche, happened to hear him, and was so much interested in him that he obtained a pension for Svendsen from Charles XV., by which the violinist was enabled to study at the Leipsic Conservatory (1863–67) under David, Hauptmann, and Richter. In 1867 Svendsen gave concerts in Denmark, Great Britain, Norway. In 1868 he went to Paris, where he remained two years, and to support himself he became a member of the orchestra at the Odéon theatre. He also played in Musard's orchestra. He arranged the incidental music for Coppée's "Le Passant," in which Mmes. Sarah Bernhardt and Agar played, wrote his violin concerto in A major, orchestrated studies by Liszt, and began his overture "Sigurd Slembe." After various adventures in Europe and America, he returned to Paris in 1878, where he lived, helped in large measure by a pension granted him by Oscar II. In 1880 he went back to Christiania as conductor. He had already led the Music Society concerts of that city from 1872 to 1877. In 1883 he was called to Copenhagen as Court Conductor.

***

Here is a list of Svendsen's chief compositions for orchestra as played in Boston:—

Overture to Björnson's drama, "Sigurd Slembe," Op. 8: Thomas Concert, November 28, 1873; Philharmonic Concert, March 10, 1881.

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"Carnival at Paris," Episode, Op. 9: Philharmonic Concerts, October 24, 1879, December 13, 1879: Symphony Concerts, December 5, 1891, December 1, 1894, March 28, 1903.

Overture to "Romeo and Juliet," Op. 18: Philharmonic Concerts, November 5, 1880, November 9, 1890; Roberts course, 1883–84; Orchestral Club, 1885–86; concert led by Mr. Listemann at the Boston Theatre, June 13, 1886.

"Zorahayde," legend after Washington Irving, Op. 11: Philharmonic Concert, April 4, 1883; Symphony Concert, November 26, 1892; Boston Orchestral Club, April 15, 1903.

Rhapsodie Norvégienne: Orchestral Club, 1884–85.

Symphony in B-flat, No. 2, Op. 15; Symphony Concerts, January 5, 1884, January 23, 1904.

Rhapsodie Norvégienne, No. 2, Op. 19; Symphony Concert, November 16, 1889.

ADDENDUM: In the account of Mr. Paderewski's concerts in Boston published in Programme Book No. 15, p. 1178, this statement was made: "He [Paderewski] also played with the Adamowskis a quartet by Brahms, as some say on February 26, 1892, but newspapers of that month said nothing about the concert. I have been unable to verify this date."

Through the courtesy of Mrs. S. B. Field I have seen the programme of this concert given in Bumstead Hall February 26, 1892, at 9.30 o'clock. The concert was of a private nature, and the audience was invited. "Mr. Paderewski will play pianoforte pieces by Beethoven, Bach, Schuman (*sic*), Chopin, and a quartet for pianoforte and strings by Brahms."

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Mme. KATHARINE GOODSON **Mr. OSSIP GABRILOWITSCH**
Mr. ERNEST CONSOLO **Mr. COURTLANDT PALMER**
Mr. ARTHUR FOOTE

The Programme for the fifth and last Concert of this Season will be announced in a later issue of this Book.

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EMILE FERIR, Viola
ALWIN SCHROEDER, Violoncello

FOURTH CONCERT

Tuesday, March 2, 1909, at 8.15 o'clock

PROGRAM

SCHUBERT	String Quartet in D minor, Op. Posth.
MAX REGER	Three movements from Suite, Op. 103A, for Violin and Pianoforte, (new).
BEETHOVEN . .	Trio for Pianoforte, Violin, and Violoncello, in B-flat major, Op. 97.

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Last Concert of the Season, Thursday Evening, March 25, 1909.

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MAX FIEDLER, Conductor

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Programme

RICHARD STRAUSS . . . Tone Poem, "Ein Heldenleben"

SONGS . . . . . Selected
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Mr. F. HAIN . . . . . French Horn
Mr. J. KELLER . . . . . 'Cello
Mr. H. SCHUËCKER . . . . Harp

Programme

H. Woollett — Sonata in B-flat minor for Flute and Piano

a. L. Delibes . . . . . Myrto
b. A. Bachelet . . . . . Chère Nuit

Songs

H. Woollett . Danses Païennes, for Saxophone, 2 Flutes, 'Cello, and Harp

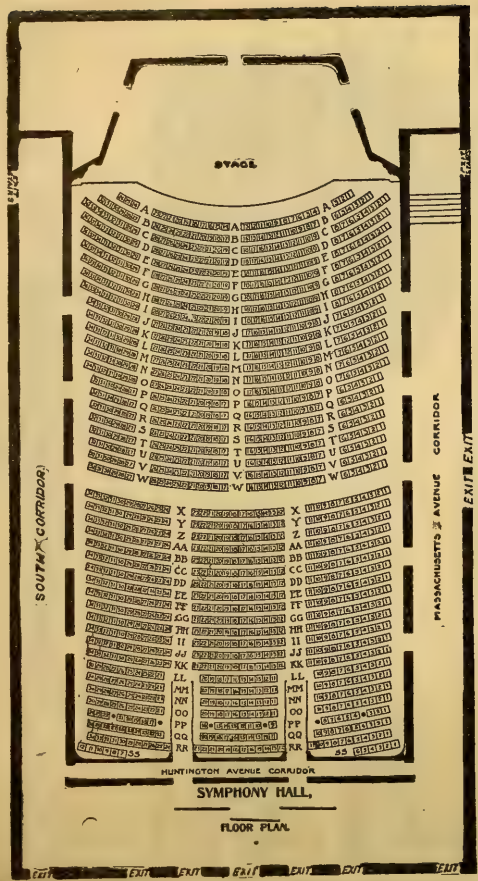
César Franck . . . . . L'Ange et l'Enfant

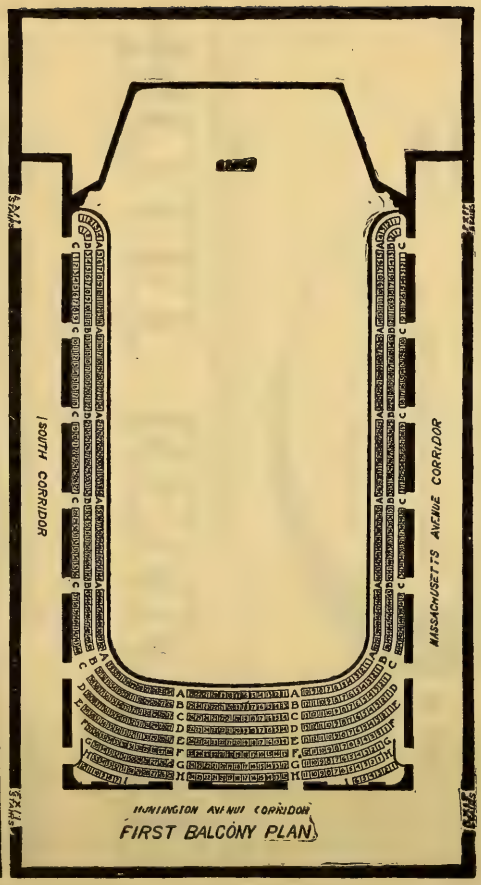
Rimsky-Korsakoff . . . . Air de Snégourotchka
(Taken from the opera of the same name)

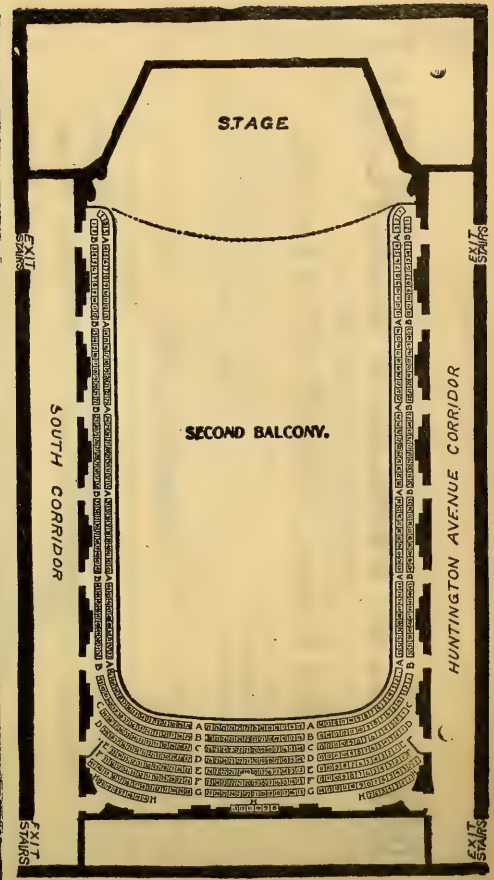
H. Woollett . . . Nocturne for French Horn and Piano

H. Woollett . . . . Scherzo for 2 Flutes and Piano

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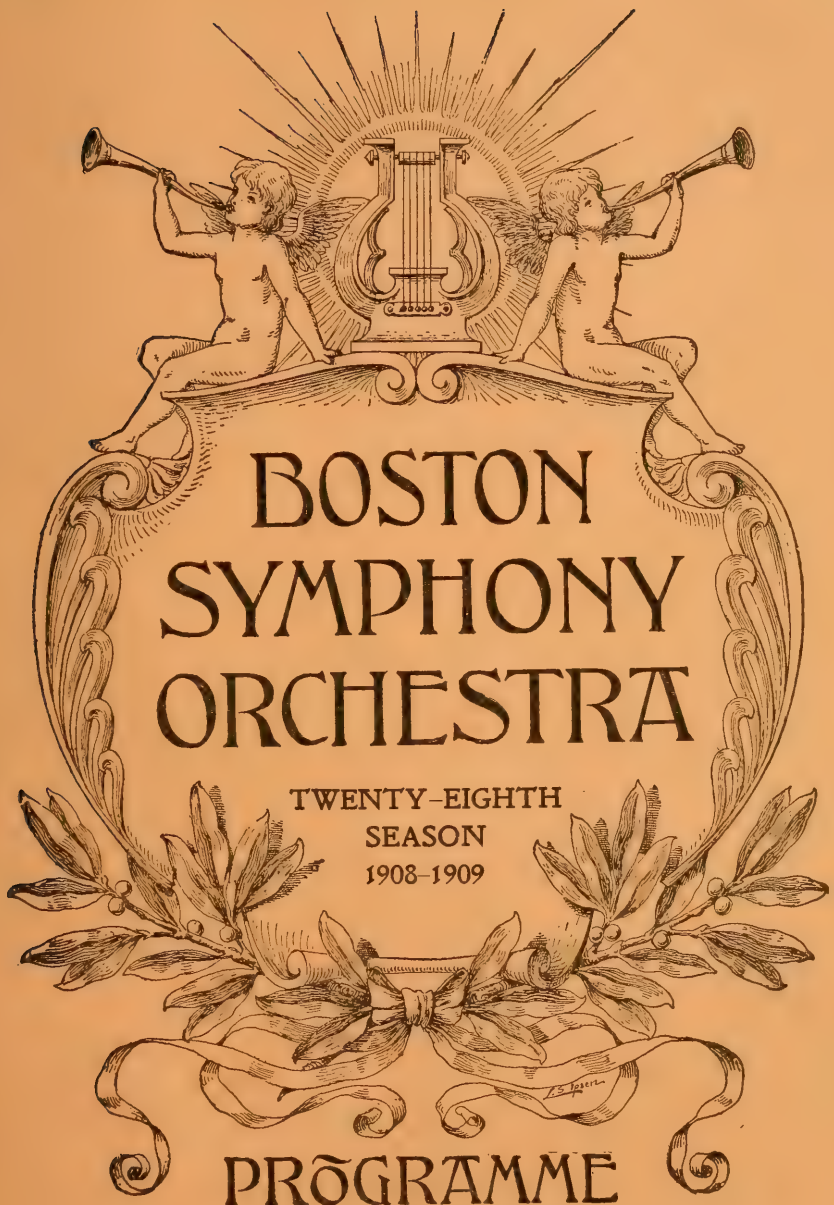
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TWENTY-EIGHTH
SEASON
1908-1909

PROGRAMME

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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, MARCH 5

AT 2.30 O'CLOCK

SATURDAY EVENING, MARCH 6

AT 8.00 O'CLOCK

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Roth, O.
Kuntz, D.
Hoffmann, J.
Fiedler, E.
Krafft, W.
Theodorowicz, J.
Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Marble, E.
Berger, H.
Eichler, J.
Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Goldstein, H.
Werner, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-Bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

Schuëcker, H.

Tympani.

Rettberg, A.
Kandler, F.

Percussion.

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FRIDAY AFTERNOON, MARCH 5, at 2.30 o'clock.

SATURDAY EVENING, MARCH 6, at 8 o'clock.

PROGRAMME.

Berlioz . . . Fantastic Symphony, No. 1, in C major, Op. 16A

I. DREAMS, PASSIONS.
Largo; Allegro agitato e appassionato assai.

II. A BALL.
Waltz: Allegro non troppo.

III. SCENE IN THE FIELDS.
Adagio.

IV. MARCH TO THE SCAFFOLD.
Allegretto non troppo.

V. DREAM OF A SABBAT.
Larghetto; Allegro.

Weber . . Scene and Aria, "Ocean! Thou Mighty Monster," from "Oberon," (Act III., No. 13)

Schubert . Entr'acte No. 2, B-flat major, from the Music to the Romantic Drama, "Rosamunde, Princess of Cyprus"

Songs with Pianoforte.

a. Wagner . . . . . "Dreams"

b. Wagner . . . . . "Pains"

c. Richard Strauss . . . "Secret Invitation," Op. 27, No. 3

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Fantastic Symphony, No. 1, in C major, Op. 16a. Hector Berlioz

(Born at la Côte Saint-André (Isère) on December 11, 1803; died in Paris on March 9, 1869.)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is the lyric monodrama, "Lélio, ou le retour à la vie"(Lelio; or, The Return to Life). Berlioz published the following preface* to the full score of the symphony:—

PROGRAMME

OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I.

DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II.

A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III.

SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light

* The translation into English of this preface is by Mr. William F. Apthorp.

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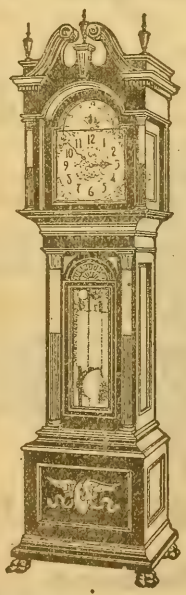
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rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV.

MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V.

WALPURGISNIGHT'S DREAM.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies irae*. Witches' dance. The witches' dance and the *Dies irae* together.

In a preamble to this programme, relating mostly to some details of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately at a concert, . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

This programme differs from the one originally conceived by Ber-

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lioz. In a letter written to Humbert Ferrand, April 16, 1830, Berlioz sketched the argument of the symphony "as it will be published in the programme and distributed in the hall on the day of the concert." According to this argument the "Scene in the Fields" preceded the "Ball Scene." "Now, my friend," wrote Berlioz, "see how I have woven my romance, or rather my story, and it will not be difficult for you to recognize the hero. I suppose that an artist endowed with a lively imagination, finding himself in the mental state that Châteaubriand has painted so admirably in 'René,' sees for the first time a woman who realizes the ideal of beauty and charms that his heart has long yearned for, and he falls desperately in love with her. Strange to say, the image of the loved one never comes into his mind without the accompaniment of a musical thought in which he finds the characteristic grace and nobility attributed by him to his beloved. This double *idée fixe*—obsessing idea—constantly pursues him; hence the constant apparition in all the movements of the chief melody of the first allegro.

"After a thousand agitations he entertains some hope; he believes that he is loved in turn. Happening one day to be in the country, he hears afar off two shepherds playing in dialoguing a *ranz des vaches*, and this pastoral duet throws him into a delightful reverie. The melody reappears a moment in the midst of the themes of the adagio.

"He is at a ball, but the festal tumult cannot distract him; the obsessing idea still haunts him, and the dear melody sets his heart a-beating during a brilliant waltz.

"In a fit of despair he poisons himself with opium; the narcotic does not kill him, it gives him a horrible dream in which he believes that he has killed his loved one, that he is condemned to death, that he is present at his own execution. March to the scaffold: immense procession of executioners, soldiers, people. At the end the melody

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again appears, as a last thought of love, and it is interrupted by the fatal blow.

"He then sees himself surrounded by a disgusting mob of sorcerers and devils united to celebrate the night of the Sabbat. They call to some one afar. At last *the melody* arrives, hitherto always graceful, but now become a trivial and mean dance tune; it is the beloved who comes to the Sabbat to be present at the funeral procession of her victim. She is now only a courtesan worthy to figure in such an orgy The ceremony begins. The bells toll, the infernal crew kneel, a chorus sings the prose for the dead, the plain-song (*Dies Irae*), two other choirs repeat it by parodying it in a burlesque manner; then there is the mad whirl of the Sabbat, and at its wildest height the dance tune is blended with the Dies Irae, and the dream is at an end."

***

Mr. Julien Tiersot published in the *Ménestrel* (Paris), June 26, 1904, a hitherto unpublished draft of the programme of this symphony; it is undoubtedly the draft made by Berlioz for the first printed programme. The manuscript is in the library of the Conservatory of Paris.

There is an introductory note: "Each part of this orchestral drama being only the musical development of given situations, the composer thinks it indispensable to explain the subject in advance. The

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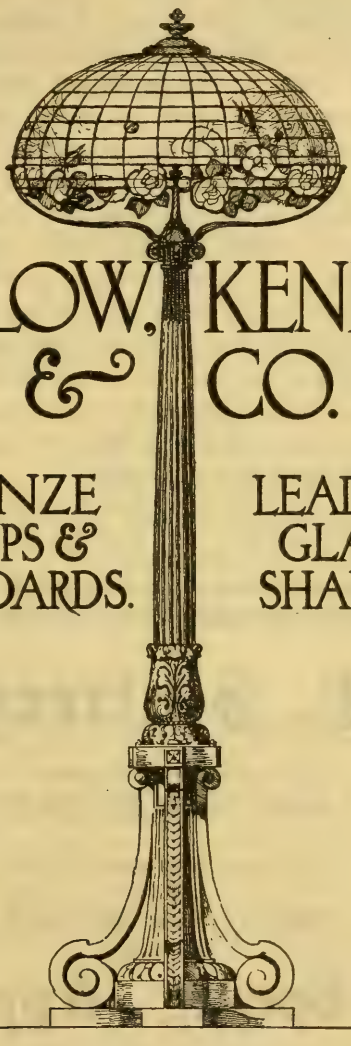
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following programme, then, should be regarded as the spoken text of an opera, which serves to introduce the pieces of music, to describe the character, to determine the expression.

"The author supposes a young musician affected by that mental disease which a celebrated writer calls *le vague des passions*" (thus Berlioz begins). The description of the motive is about as before; but this sentence is added: "The transition from this state of melancholy reverie, interrupted by some fits of joy without true cause, to that of delirious passion with its movements of fury, jealousy, its returns of tenderness, its tears, etc., is the subject of the first part.

"The artist is placed in the most diverse circumstances of life,—in the midst of a tumultuous festival, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the fields, the cherished image comes to his mind and throws trouble into his soul.

"One evening in the country, he hears two shepherds dialoguing a *ranz des vaches:* this pastoral duet, the scene itself, the rustling of trees gently stirred by the wind, reasons for hope conceived not long ago,—all these things co-operate in giving his heart an unaccustomed calm and his mind a more smiling complexion.

'I am *alone* in the world,' he says to himself.
'Soon perhaps I shall no longer be *alone*,
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This mixture of hope and fear and these ideas of happiness disturbed by certain dark forebodings, form the subject of the adagio.

"After having the sure knowledge that she whom he adores does not return his love, but is incapable of comprehending it, and furthermore has made herself unworthy of it, the artist poisons himself with opium." The description that follows is practically the one already published.

In the description of the Sabbat the composer does not frankly characterize the once loved one as a courtesan.

It will be seen that Berlioz changed fundamentally his original intention. The artist was originally supposed to live the experiences of the first three scenes in the course of his normal life: under the influence of the drug he dreamed the horrible dreams of his execution and the Sabbat.

In the programme finally printed at the beginning of his score, all the scenes are an opium dream.

There are minor differences in the detail of the programmes of the first two concerts and of the preserved sketch, which are summed up by Mr. Tiersot in the *Ménestrel* of July 10, 1904, p. 219.

***

What was the origin of this symphony? Who was the woman that inspired the music and was so bitterly assailed in the argument sent to Ferrand?*

Harriet Constance Smithson, known in Paris as Henrietta Smithson, born at Ennis, Ireland, March 18, 1800, was seen as Ophelia by Berlioz at the Odéon, Paris, September 11, 1827, after engagements

* Boschot describes her as she looked in 1827: "Tall, lithe, with shoulders rather fat and with full bust, a supple figure, a face of an astonishing whiteness, with bulging eyes like those of the glowing Mme. de Staël, but eyes gentle, dreamy, and sometimes sparkling with passion. And this Harriett Smithson had the most beautiful arms,—bulbous flesh, sinuous line. They had the effect on a man of a caress of a flower. And the voice of Harriett Smithson was music."

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in Ireland and England. She appeared there first September 6 with Kemble, Powers, and Liston. Her success was immediate and overwhelming. She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and he was thereafter miserable. He wrote the "Romeo and Juliet" symphony, and to the end he preferred the "Love Scene" to all his other music.

Berlioz has told in his Memoirs the story of his wooing. He was madly in love. After a tour in Holland, Miss Smithson went back to London, but Berlioz saw her always by his side; she was his obsessing idea, the inspiring Muse. When he learned through the journals of her triumphs in London in June, 1829, he dreamed of composing a great work, the "Episode in the Life of an Artist," to triumph by her side and through her. He wrote Ferrand, February 6, 1830: "I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the

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Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

He wrote Ferrand on April 16, 1830: "Since my last I have experienced terrible hurricanes, and my vessel has cracked and groaned horribly, but at last it has righted itself; it now sails tolerably well. Frightful truths, discovered and indisputable, have started my cure; and I think that it will be as complete as my tenacious nature will permit. I am about to confirm my resolution by a work which satisfies me completely." He then inserted the argument which is published above. "Behold, my dear friend, the scheme of this immense symphony. I am just writing the last note of it. If I can be ready on Whitsunday, May 30, I shall give a concert at the Nouveautés, with an orchestra of two hundred and twenty players. I am afraid I shall not have the copied parts ready. Just now I am stupid; the frightful effort of thought necessary to the production of my work has tired my imagination, and I should like to sleep and rest continually. But if the brain sleeps, the heart keeps awake."

He wrote on May 13, 1830: "I think that you will be satisfied with the scheme of my 'Fantastic Symphony' which I sent you in my letter. The vengeance is not too great; besides, I did not write the 'Dream of a Sabbat Night' in this spirit. I do not wish to avenge myself. I

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pity her and I despise her. She's an ordinary woman, endowed with an instinctive genius for expressing the lacerations of the human soul, but she has never felt them, and she is incapable of conceiving an immense and noble sentiment, as that with which I honored her. I make to-day my last arrangements with the managers of the Nouveautés for my concert the 30th of this month. They are very honest fellows and very accommodating. We shall begin to rehearse the 'Fantastic Symphony' in three days; all the parts have been copied with the greatest care; there are 2,300 pages of music; nearly 400 francs for the copying. We hope to have decent receipts on Whitsunday, for all the theatres will be closed. . . . I hope that the wretched woman will be there that day; at any rate there are many conspiring at the Feydeau to make her go. I do not believe it, however; she will surely recognize herself in reading the programme of my instrumental drama, and then she will take good care not to appear. Well, God knows all that will be said, there are so many who know my story!" He hoped to have the assistance of the "incredible tenor," Haizinger, and of Schröder-Devrient, who were then singing in opera at the Salle Favart.

The "frightful truths" about Miss Smithson were sheer calumnies. Berlioz made her tardy reparation in the extraordinary letter written to Ferrand, October 11, 1833, shortly after his marriage. He too had been slandered: her friends had told her that he was an epileptic, that he was mad. As soon as he heard the slanders, he raged, he disappeared for two days, and wandered over lonely plains outside Paris, and at last slept, worn out with hunger and fatigue, in a field near Sceaux. His friends had searched Paris for him, even the morgue. After his return he was obstinately silent for several days.

Hence his longing for public vengeance on the play-actress. After

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a poorly attended rehearsal the managers abandoned the project, and Berlioz was left with his 2,300 pages of copied music. He then tried to console himself with his "Ariel," Camille Moke,* whom he vainly endeavored to marry. He was jilted by her, and, although he was awarded the *prix de Rome* in 1830, he was profoundly unhappy in consequence of her coquetry, The story of his relations with the pianist Camilla, afterward Mme. Pleyel, and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale,"† a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre." Hippeau advanced the theory that it was Camille, not Miss Smithson, on whom Berlioz wished to take vengeance by the programme of his "Sabbat," but Tiersot has conclusively disproved the theory by his marshalling of dates. The family of Camille told him that he must produce an opera before he could marry her; he thought of begging the king to release him from his obligatory years at Rome; he entertained all kinds of wild plans, but at last he determined to give a grand concert at which his cantata "Sardanapale," which took the *prix de Rome*, and the "Fantastic Symphony" would be performed. Furthermore, Miss Smithson was then in Paris. The concert was announced for November 14, 1830, but it was postponed till December 5 of that year. "I shall give," he wrote Ferrand, November 19, "at two o'clock, at the Conservatory, an immense concert, in which will be performed the overture to 'Les Francs Juges,' the 'Chant sacré' and the 'Chant guerrier' from the

* Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

† Berlioz's tale, "Le Suicide par Enthousiasme," based on his affair with Miss Moke, was first published in the *Gazette Musicale* of 1834 and afterward in "Les Soirées d'Orchestre." "Euphonia" first appeared in the *Gazette Musicale* of 1844, and in it the allusions are more clear.

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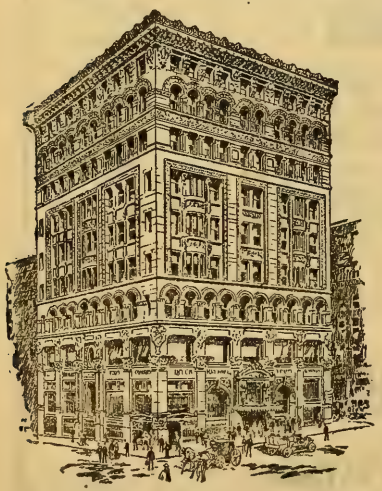
'Mélodies,'* the scene 'Sardanapale,' with one hundred musicians for *THE CONFLAGRATION*, and at last the 'Fantastic Symphony.' Come, come, it will be terrible! Habeneck will conduct the giant orchestra. I count on you." He wrote to him on December 7: "This time you must come; I have had a furious success. The 'Fantastic Symphony' has been received with shouts and stampings; the 'March to the Scaffold' was redemanded; the 'Sabbat' has overwhelmed everything by its satanic effect." Camille after this concert called Berlioz "her dear Lucifer, her handsome Satan," but Miss Smithson was not present; she was at the Opéra at a performance for her benefit, and she mimed there for the first and last time the part of Fenella in Auber's "Muette de Portici." The symphony made a sensation; it was attacked and defended violently, and Cherubini answered, when he was asked if he heard it: "Zé n'ai pas besoin d'aller savoir comment il né faut pas faire."

After Berlioz returned from Italy, he purposed to give a concert. He learned accidentally that Miss Smithson was still in Paris; but she had no thought of her old adorer; after professional disappointments in London, due perhaps to her Irish accent, she returned to Paris in the hope of establishing an English theatre. The public in Paris

*"Mélodies irlandaises," composed in 1829, published in 1830 (Op. 2), and dedicated to Thomas Moore. The words were adapted from Moore's poem by F. Gounet. The set, then entitled "Irlande," was published again about 1850.

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knew her no more; she was poor and at her wit's ends. Invited to go to a concert, she took a carriage, and then, looking over the programme, she read the argument of the "Fantastic Symphony," which with "Lélio," its supplement, was performed on December 9, 1832. Fortunately, Berlioz had revised the programme and omitted the coarse insult in the programme of the "Sabbat"; but, as soon as she was seen in the hall of the Conservatory, some who knew Berlioz's original purpose chuckled, and spread malicious information. Miss Smithson, moved by the thought that her adorer, as the hero of the symphony, tried to poison himself for her, accepted the symphony as a flattering tribute.

Tiersot describes the scene at this second performance in 1832. The pit was crowded, as on the great days of romantic festival occasions,—Dumas's "Antony" was then jamming the Porte Saint-Martin,—with pale, long-haired youths, who believed firmly that "to make art" was the only worthy occupation on the earth; they had strange, fierce countenances, curled moustaches, Merovingian hair or hair cut brush-like, extravagant doublets, velvet-faced coats thrown back on the shoulders. The women were dressed in the height of the prevailing fashion, with coiffures *à la girafe*, high shell combs, shoulder of mutton sleeves, and short petticoats that revealed buskins. Berlioz was seated behind the drums, and his "monstrous antediluvian hair rose from his forehead as a primeval forest on a steep cliff." Heine was in the hall, and he was especially impressed by the Sabbat, "where the Devil sings the mass, where the music of the Catholic church is parodied with the most horrible, the most outrageous buffoonery. It is a farce in which all the serpents that we carry hidden in the heart raise their heads, hissing with pleasure and biting their tails in the transport of their joy. . . . Miss Smithson was there, whom the French actresses

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have imitated so closely. M. Berlioz was madly in love with this woman for three years, and it is to this passion that we owe the savage symphony which we hear to-day." It is said that, each time Berlioz met her eyes, he beat the drums with redoubled fury. Heine added: "Since then Miss Smithson has become Mme. Berlioz, and her husband has cut his hair. When I heard the symphony again last winter, I saw him still at the back of the orchestra, in his place near the drums. The beautiful Englishwoman was in a stage-box, and their eyes again met; but he no longer beat with such rage on his drums."

Musician and play-actress met, and after mutual distrust and recrimination there was mutual love. She was poor and in debt; on March 16, 1833, she broke her leg, and her stage career was over. Berlioz pressed her to marry him; both families objected; there were violent scenes; Berlioz tried to poison himself before her eyes; Miss Smithson at last gave way, and the marriage was celebrated on October 3, 1833. It was an unhappy one.

Legouvé knew them well. Let him tell the tragic story: "What Berlioz was at twelve, he remained to the end. Always wounded, always suffering, though not always dumb. One may easily imagine that such a temperament did not lend itself easily to the humdrum existence of home-life or to conjugal fidelity; consequently his marriage with Miss Smithson was not unlike the Pastoral Symphony, which opens with the most delightful spring morning and winds up with the most terrible hurricane. Discord came in a remarkably short time and in a rather singular form. When Berlioz married Miss Smithson, he was madly in love with her; but she herself, to use a term which drove him frantic with rage, 'only liked him well enough.' It was a kind of namby-pamby affection. Gradually, however, their common existence familiarised her with the savage transports of her lion, the

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charm of which began to tell upon her; in short, in a little while, the originality of her partner's mind, the magnetic spell of his imagination, the magnetic influence of his heart, won upon his apathetic companion to a degree such as to transform her into a most affectionate wife; tender regard changed into love, love into passion, and passion into jealousy.

"Unfortunately it often happens that man and wife are like the plates of a pair of scales, they rarely keep balanced; when the one goes up, the other goes down. Such was the case with the newly married couple. While the Smithson thermometer rose, the Berlioz thermometer fell. His feelings changed into a sterling, correct, and placid friendship, while at the same time his wife became imperiously exacting, and indulged in violent recrimination, unfortunately but too justified. Berlioz, mixed up with the whole of the theatrical world in virtue of his position as a musical critic and a composer, was exposed to temptations to which stronger minds than his would have yielded. In addition to this, his very title of struggling genius gave him a prestige which easily changed his interpreters into perhaps 'too sympathetic' comforters. Madame Berlioz became too apt to look in her husband's articles for the traces of her husband's infidelity; she even looked for them elsewhere, and fragments of intercepted letters, drawers indiscreetly opened, provided her with incomplete revelations, which sufficed to put her beside herself, but only partly enlightened her. . . . Miss Smithson was already too old for Berlioz when he married her; sorrow in her case accelerated the ravages of time; she grew visibly older day by day instead of year by year, and, unfortunately, the older she grew in features, the younger she grew at heart, the more intense became her love, and also the more bitter she herself became, until it was torture to him and to her, to such a degree, in fact, that one night their young child, awakened by a terrible outburst of

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indignation and temper on the part of his mother, jumped out of his bed and running up to her exclaimed, 'Mamma, mamma, don't do like Madame Lafarge.'*

"A separation became inevitable. She who had been Miss Smithson, grown old and ungainly before her time, and ill besides, retired to a humble lodging at Montmartre, where Berlioz, notwithstanding his poverty, faithfully and decently provided for her. He went to see her as a friend, for he had never ceased to love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them."

After some years of acute physical as well as mental suffering, the once famous play-actress died, March 3, 1854. Berlioz put two wreaths on her grave, one for him and one for their absent son, the sailor. And Jules Janin sang her requiem in a memorable feuilleton.

Berlioz married Marie Recio † early in October, 1854. He told his son Louis and wrote to his friends that he owed this to her.

***

* The heroine of a famous murder trial that shook Paris.

† Marie Recio was the daughter of Sothera Villas-Recio, who was the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inès in "La Favorite," but she took only subordinate parts, and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Hiller said Marie was a shrewd person, who knew

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The "Fantastic Symphony," then, was first performed on December 5, 1830. Berlioz was almost twenty-seven years old. Beethoven had not been dead four years; Schubert had been buried a little over two years; Schumann had just obtained his mother's permission to study music; Verdi was a poor and unknown student at Busseto; Wagner was studying at Leipsic with the cantor of the Thomasschule; Brahms and Tschaikowsky were unborn.

The first performance of the work in America was at a concert of the Philharmonic Society of New York, Carl Bergmann conductor, January 27, 1866.

The first performance in Boston was at a concert of the Harvard Musical Association, February 12, 1880.

The symphony has been played here at concerts of the Boston Symphony Orchestra December 19, 1885, December 31, 1887, November 29, 1890, March 3, 1894, March 9, 1895, April 23, 1898, February 9, 1901, January 28, 1905.

A performance by the New York Symphony Orchestra was led by Mr. Felix Weingartner in Symphony Hall, Boston, January 17, 1906.

***

The first movement is scored for two flutes, two oboes, two clarinets, two cornets-à-pistons, two trumpets, four horns, four bassoons, kettledrums and, strings. It begins with a slow introduction, Largo, C minor, 4-4. Two measures of soft preluding lead to a plaintive theme played by the strings pianissimo. This theme is the melody of a romance composed by Berlioz in his youth, when he was in love with

how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his Memoirs gives a ghastly account of the burial.

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Estelle Gautier, of Meylan, the Estelle to whom, as Mme. Fornier, he turned in his bitter last years, addressed extraordinary letters (published in April, 1903, in the *Revue Bleue*, Paris, and entitled "Une Page d'Amour Romantique"), and proposed marriage. The words of the romance, "Je vais donc quitter pour jamais mon doux pays, ma douce amie," are from Florian's "Estelle et Némorin." This romance with chamber music was burned before Berlioz went to Paris, but he tells in the fourth chapter of his Memoirs how it came into his mind when he wrote the symphony: "It seemed to me to suit the expression of this overwhelming sadness of a young heart which hopeless love begins to torture." The melody of the original romance is in G minor, for, in spite of Berlioz's remark about burning manuscripts, a volume of these early romances, copied by Berlioz and given to a friend at la Côte Saint-André, is now preserved in the Musée Berlioz. Lively passage-work leads to another broad and melodious theme, sung by flute, clarinet, and horns, in octaves. The first theme is repeated by the violins in octaves over harmonies in the other strings, with contrapuntal figuration in flute and clarinet. This period becomes melodically more and more vague, and ends with a long organ-point on A-flat, over which horns give out fragments of melodic phrases against arpeggios in muted violins, pizzicato notes in the violas, and strange harmonies in flutes and clarinets. The main body of the movement,

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Allegro agitato e appassionato assai, C major, 4-4 (but really 2-2 time), begins with orchestral exclamations answered by a pianissimo echo and followed by soft chords that lead to a full cadence. Then comes the first theme, the Fixed Idea, the melodic image of the loved one of the dream. Mr. Adolphe Boschot says that this theme was invented by Berlioz for his cantata "Herminie," written two years before (July, 1828) in competition for the *prix de Rome;* that, out of forty measures, thirty-five are identical, and certain developments in imitation are also identical.* It is given out first by violins and flute in unison, without accompaniment at first, but it is soon accompanied by staccato chords in the other strings. This theme is long and curiously constructed. There is a transitional subsidiary period, and a short climax, ending with a modulation to G major, leads to the announcement of the second theme, the thesis of which is identical with the opening figure of the Fixed Idea. The new portion of the second theme keeps interrupting attempted repetitions of the Fixed Idea. The development is scanty. The free fantasia begins with developments on the first figure of the Fixed Idea against a counter-figure in the wood-wind taken from the same theme. Fragments of the second theme follow. A climax leads to a long rest, and after a horn note and agitation of the second violins the Fixed Idea is sung in G major. The working-

*"La Jeunesse d'un Romantique," by Adolphe Boschot, pp. 298, 385–387 (Paris, 1906).

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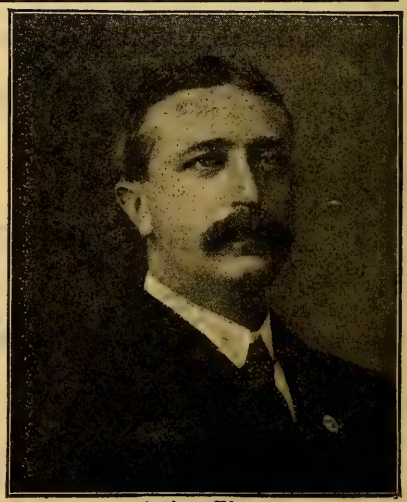
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out continues, and there is a long contrapuntal climax. The third part begins with a fortissimo return of the Fixed Idea. The coda follows almost immediately, and toward the end the first section of the Fixed Idea is repeated, pianissimo, over sustained harmonies in the other strings.

II. The Ball Scene is scored for two flutes (one interchangeable with piccolo), one oboe, two clarinets, four horns, two harps, strings. Allegro non troppo, A major, 3-8. It begins with a short introduction. The main body begins with a waltz melody in A major in the first violins over a conventional waltz accompaniment in the other strings. Harps enrich with arpeggios. An episodic passage follows, and the thesis of the waltz theme returns with a brilliantly varied accompaniment. There is a transitional passage leading to what may be called a trio, F major. Wood-wind instruments sing the Fixed Idea in waltz rhythm. The violins weave in phrases from the waltz as a contrapuntal accompaniment. There is a return to A major, and the waltz is repeated. There is a brilliant coda, più animato, on a new figure and counter-figure.

III. The Scene in the Fields is scored for two flutes, two oboes (the second is interchangeable with English horn), two clarinets, four horns, four bassoons, four kettledrums (each one played by a separate player), strings. It opens Adagio, F major, 6-8, with an imitative

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pastoral dialogue between oboe (behind the stage) and English horn (in orchestra). Then follows the chief theme of the movement, a melody sung in unison, then in thirds, by violins and flutes. The second theme, of a plaintive character, follows, and a figure heard in the introduction of the first movement is developed. A modulation to C major brings a return of the chief theme, sung by violas, 'cellos, bassoons. The development grows more passionate. Fragments of the Fixed Idea appear now and then in flute and oboe. The storm subsides. The clarinet sings phrases of the chief theme, which is repeated as a whole in C major by the second violins. In the coda the first measures of the chief theme are worked up in canonical imitation against similar imitations on the first figure of the Fixed Idea. A reappearance of a figure from the second theme leads to a decrescendo and at last to silence. The English horn takes up its part of the opening pastoral dialogue, but its phrases are answered by low thunder in the kettledrums played in harmony. A sigh of the strings against a horn note brings the end.

IV. The March to the Scaffold is scored for two flutes, two oboes, two clarinets, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, snare-drum, big drum, cymbals, strings. It opens pianissimo, Allegretto non troppo, G minor, 4-4, with rumblings in the kettledrums and basses (pizzicati). There are wild calls on wind instruments. The first theme is in the 'cellos and double-basses. The bassoons enter with a weird counter-theme. The theme is taken up by violins against a contrapuntal bass in the other strings and a rumbling in the kettle-

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drums, while the full orchestra exclaims between phrases. After the theme is worked up in contrary motion, the heroic second theme is played by all the wind instruments, B-flat major. There is a repeat, which leads back to the beginning of the movement. The first theme is worked out tumultuously by full orchestra. Some of the harmonic progressions led Berlioz to add a footnote: "There is no misprint here." The climax is cut short by the first phrase of the Fixed Idea (clarinet, pianissimo), which in turn is cut off by an orchestral crash, answered by rolls of drums. Mr. Boschot insists that this march was first written by Berlioz for his opera "Les Franc Juges" in 1826 or 1827, that this March to the Scaffold was originally a "Marche des Gardes," and Berlioz later only added the theme of the Fixed Idea. This statement provoked a bitter controversy between Messrs. Boschot and Tiersot. (See Boschot's "La Jeunesse d'un Romantique," pp. 249, 388, 394, 419, and "Un Romantique sous Louis Philippe" (Paris, 1908), pp. 639–641; numbers of the *Ménestrel* during the summer of 1906; *Le Mercure Musical*, December, 1906.

V. The Scene of the Sabbat is scored for one piccolo, one flute, two oboes, one small E-flat clarinet, one clarinet, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, one big drum (set on end and played upon with kettledrum sticks by two players), cymbals, strings. It begins with an introduction, Larghetto, C major, 4-4, which leads to a short allegro in the same key, 6-8, in which the clarinet gives out the Fixed Idea in the "rhythm of a mean dance tune." There are orchestral shrieks (1-1 time), and there is another allegro in E-flat major, 6-8, in which the E-flat clarinet, soon doubled by piccolo, squeaks out the Fixed Idea. The score becomes fuller, and a sort of recitative (basses and bassoons) introduces the main body, Allegro, C minor, 6-8. Bells toll on C and G. There are hints at the theme of the Witches' Dance. Bassoons and ophicleides begin intoning the Dies Irae, which is parodied by horns and trombones. A short transitional passage, with a hint at the dance, leads to the dance itself, C major, fugato. This fugue—for Schumann said Berlioz "need not have been

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so modest as to call it a fugato"—is developed at some length. There is a fortissimo return of the Dies Irae in the wind instruments, and strings and flutes go on with the development of the fugal dance. There is a wildly fantastic coda, and the full orchestra gives a distorted reminder of the Fixed Idea.

The symphony is dedicated to Nicholas I. of Russia.

Miss BERTA MORENA, dramatic soprano, was born at Würzburg on January 27, 1878. She studied singing with Mme. Sophie Röhr-Brajnin of Munich, and later with Mme. Regina de Sales at London. She sang for the first time in public as a member of the Munich Court and National Theatre, and has been connected with this opera house ever since. She has sung at the Wagner festivals in Munich, as Senta, Sieglinde, Brünnhilde, etc. Miss Morena sang for the first time in Boston as a member of the Metropolitan Opera House Company at the Boston Theatre, as Sieglinde in "Die Walküre," April 8, 1908. Her first appearance in the United States was at the Metropolitan Opera House, New York, as Sieglinde, March 4, 1908. She made her reappearance at this house, February 5, 1909, as Elisabeth in "Tannhäuser."

SCENE AND AIR, "OCEAN! THOU MIGHTY MONSTER!" FROM "OBERON."
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"Oberon, or the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, April 12, 1826. The cast was as follows: Rezia, Mary Ann Paton; Mermaid, Mary Anne Goward;

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Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Sherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance in Boston was in Music Hall by the Parepa Rosa Company, May 23, 1870.*

Oberon and Titania have vowed never to be reconciled until they find lovers faithful to each other in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to go to Baghdad, to kill the favorite, and to wed the Caliph's daughter, Rezia. The lovers are brought together, and swear to Oberon that they will be true in spite of all temptation. Huon has killed the favorite, and made his escape by the aid of the magic horn, a gift of Oberon. The lovers are homeward bound. A mighty tempest rises, and Rezia is thrown upon a rock. It is then that she makes her famous apostrophe:—

> Ocean! thou mighty monster, that liest curl'd
> Like a great green serpent round about the world—
> To musing eye thou art an awful sight,
> When calmly sleeping in the morning light;

*The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Sherasmin, A. Laurence; Oberon, G. F. Hall; Mermaid, Miss Isaacson(?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

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Mrs. Litchfield refers to the remarks of the Boston Herald about her distinguished pupil, Miss

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Miss Charlotte Grosvenor made her operatic debut yesterday afternoon as Juliette in Gounod's "Romeo et Juliette" here in Boston. The audience was as large as the theatre could hold, every seat and the standing room being taken.

Miss Grosvenor is the possessor of a voice of considerable distinction. Yesterday afternoon she made a very pleasing impression and if she had not all the passion of Shakespeare's more or less sophisticated heroine, she had in full measure the girlishness, grace, and charm the part requires. Her voice is not one of great volume, yet it filled the theatre without being forced, and it may be added that Miss Grosvenor did not make the common mistake of forcing it, even in the ensemble numbers. It is a beautiful voice, of virginal purity, and incisive without becoming sharp. She sang the arias with style and a pure intonation that fell gratefully upon the ear accustomed to many transgressions in that line. In make-up there were one or two points to be improved—a little more color in the cheeks and less about the eyes would suit better her physique, of which the natural delicacy needs no accentuation, but rather for histrionic reasons, such touches as will offset it. In action Miss Grosvenor for the most part sustained the impression made by her singing, for she knows the value of repose, and such slight evidences of nervous intensity as are natural to a first appearance were few and unobtrusive. For the rest there was no evidence of the sort of nervousness that gets across the footlights, for she sang and acted with apparent confidence and ease. The applause grew heartier as the performance progressed—the best tribute to that performance.

But when thou risest in thy wrath, as now,
And fling'st thy folds around some fated prow,
Crushing the strong-ribb'd bark as 'twere a reed,
Then, Ocean, art thou terrible indeed

Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers, sullen dashing;
In mine ear hope's knell is ringing.
But lo! methinks a light is breaking
Slowly o'er the distant deep,
Like a second morn, awaking
Pale and feeble from its sleep.
Brighter now, behold 'tis beaming
On the storm whose misty train
Like some shatter'd flag is streaming,
Or a wild steed's flying mane.
And now the sun bursts forth, the wind is lulling fast,
And the broad wave but pants from fury past.

Cloudless o'er the blushing water
Now the setting sun is burning,
Like a victor, red with slaughter,
To his tent in triumph turning.
Ah! perchance these eyes may never
Look upon its light again,
Fare thee well, bright orb, forever,
Thou for me wilt rise in vain!

But what gleams so white and fair,
Heaving with the heaving billow?
'Tis a sea-bird, wheeling there,
O'er some wretch's wat'ry pillow.
No, it is no bird, I mark,
Joy, it is a boat! a sail!
And yonder rides a gallant bark
Unimpaired by the gale!

O transport! My Huon! haste down to the shore.
Quick, quick, for a signal this scarf shall be wav'd;
They see me! they answer! they ply the strong oar;
My husband! my love! we are sav'd, we are sav'd.

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The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trombones, kettledrums, and strings.

The scene "Ocean! thou mighty monster" has been sung at these concerts by Gabriella Boema (1883), Fursch-Madi (1886), Emma Juch (1892), Elene B. Eaton (November 24, 1894), Johanna Gadski (October 29, 1898), Pauline Cramer (December 21, 1901).

***

The translation of the libretto into German was made by Theodor Hell, whose real name was Winkler.

The first performance of "Oberon" in its original shape and in a worthy manner was at Leipsic, December 23, 1826.*

***

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons

*The part of Rezia was taken by Miss Canzi, and that of Sir Huon by Vetter. Catherine Canzi, daughter of a Hungarian mother, was born at Baden, Austria, in 1805. She studied with several teachers, and became the pupil of Salieri in 1819. She sang at court concerts in 1821, appeared at the Court Opera House in operas by Rossini, and visited German opera houses as a "guest." In 1822 she went to Milan, where she studied with Banderali. She sang at La Scala in May, 1823, in Rossini's "Barbiere di Siviglia" and "L' Inganno Felice," sang with success in other Italian opera houses, returned to Germany in 1825, and was engaged for the Leipsic opera house. She visited London and Paris in 1826, but did not make a sensation. In 1827 she became a member of the Stuttgart opera house company, and remained there about ten years. In 1830 she married Wahbach, the stage manager of the opera house. She retired with a pension given by the King of Würtemberg.

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of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. Rezia's scene was completed October 16, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London. Weber received for the opera £500.

***

The story of Oberon was founded by J. R. Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux." As much fault has been found with the libretto, and several have endeavored to tinker the opera, the remarks of Planché himself are of interest. They may be found in his "Recollections and Reflections" (London, 1872), vol. i. pp. 79–84: "Such was the state of music in England six-and-forty years ago that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez; or, the Conquest of Mexico' (produced November 5, 1823), to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies



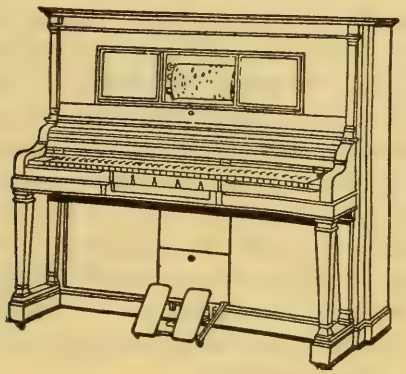
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in it being compared by English music *critics* to 'wind through a key-hole'!*

"An immense responsibility was placed upon my shoulders. The fortunes of the season were staked upon the success of the piece. Had I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris, who made a charming Fatima. . . . No vocalist could be found equal to the part of Sherasmin (*sic*). It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quator, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies in other qualifications, but they were none the less fatal to the dramatic effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability. . . .

"My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera, such as would be required at the present day. I am happy to say that I succeeded in that object, and had the great gratification of feeling that he fully appreciated my motives, and approved of my labors. On the morning after the production of the opera I met him on the

*In a number of the *Quarterly Musical Magazine and Review* for June, 1825, a critic, describing the music of "Der Freischütz," says: "Nearly all that was not irresistibly ridiculous was supremely dull."—J.R. P.

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stage. He embraced me most affectionately, and exultingly exclaimed, 'Now we will go to work and write another opera together, and *then* they shall see what we can do!'

"Much has been said of the want of human interest in the story. The same complaint might be made of nearly every drama founded on a fairy tale, or in which supernatural agency is employed to work out the plot. But it seems to have escaped the objectors that, as far as the expression of the passions is concerned, there can be no difference, either in words or music, whether the personages are mortals or fairies. The love, the jealousy, the anger, the despair of an elf or a demon must be told in the same language, and set to the same notes, as would be employed to express similar emotions in human beings, while much more scope is given to the fancy of the composer in the supernatural situations. But, independently of this argument, the trials of Huon and Rieza (*sic*) are among the severest known to humanity,—shipwreck on a desolate island, separation, slavery, temptation in its most alluring forms, and the imminent danger of death in the most fearful,—not a happy termination. That I may have failed in my attempt to depict the passions aroused by those situations is another question, and that I leave the critics to decide. I simply contend that the charge of want of human interest in the story is not founded on fact."

***

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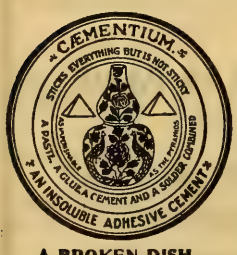
Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

***

Planché's libretto was translated into German by R. G. Th. Winkler, whose pseudonym was Th. Hell. An early version, "orchestrated, increased, and modified; from the pianoforte score by Franz Gläser," was produced in Vienna. Later the recitatives supplied by Benedict for performance in Italian were used in Germany, also *secco* recitatives by Lampert, the court conductor at Gotha; and recitatives by Franz Wüllner were approved in many German theatres. The character of the *Singspiel* therefore wholly disappeared. A new version of "Oberon," with libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." Still another version was produced at the Dresden Court Opera, September 29, 1906. There was a new dialogue by an unnamed person, but Weber's music remained unchanged. The new dialogue was based on Hell's translation.

***

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions.



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She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was

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consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of

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every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

> 'The man who lays his hand upon a woman, save in the way of kindness,
> Is a wretch, whom 'twere gross flattery to call a coward.'

"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought five hundred and twenty-nine pounds.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord William Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her second husband, Joseph Wood, a tall, handsome pugilist, whose fine but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . .

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Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school—an awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and amid a disgraceful disturbance, which attained almost the proportions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Hone, Ogden, Pell, Livingstons, and Carrolls—presented the Woods with "a splendid service of plate." Of this service were two goblets with covers, "surmounted with a beautifully chased American eagle, of the frosted chasing, gilded inside richly, with scroll in front for engraving inscription."

The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles, which are described in Colonel W. W. Clapp's "Record of the Boston Stage."

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In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the country and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

***

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight



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to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

ENTR'ACTE IN B-FLAT MAJOR FROM THE INCIDENTAL MUSIC TO THE DRAMA "ROSAMUNDE" . . . . . FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, on January 31, 1797; died at Vienna on November 19, 1828.)

"Rosamunde, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783–1856), music by Schubert, was performed for the first time at the Theater an der Wien, in Vienna, on December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances. The plot is as follows:—

"Rosamunde, Princess of Cyprus," after being brought up by a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who is really in love with her, and has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her, and she feigns sickness. Then, the right moment presenting itself, the Prince

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hands back the poisoned letter to Fulgentius, who dies. This leaves Rosamunde free to be married to her lover."

The manuscript of the music was lost for a long time, but the parts were found in 1867 by Sir George Grove and Sir Arthur Sullivan in Vienna. They were tied up and dusty in a cupboard in the house of Dr. Schreiner. The music, written in five days, consisted of an overture; three entr'actes; two numbers of ballet music; "Shepherd's Melody," a little piece for clarinets, horns, and bassoons; a romance for soprano solo, "Der Vollmond strahlt auf Bergeshöh'n," and three choruses.

The entr'acte in B-flat major, Andantino, 2-4, comes after the third act in the play. The chief theme is known to many pianists as the theme of No. 3 of "Four Impromptus," Op. 142 for the pianoforte. Schubert used it also in the andante of his quartet in A minor, Op. 29. This entr'acte, like a scherzo, in form, though not in character, has two trios. The melody is simply developed, and the trios are minor variations on it, the first in G minor, the second in B-flat minor. The original melody is repeated between, and after, the two trios. The entr'acte is scored for two flutes, two clarinets, two bassoons, two horns, and strings.

TWO POEMS, "DREAMS" AND "PAINS," FOR A WOMAN'S VOICE AND PIANOFORTE ACCOMPANIMENT . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

These songs are Nos. 4 and 5 of a set entitled "Fünf Gedichte für eine Frauenstimme in Musik gesetz von Richard Wagner." The set includes: "Der Engel," "Stehe still!" "Im Treibhaus," "Schmerzen," "Träume."

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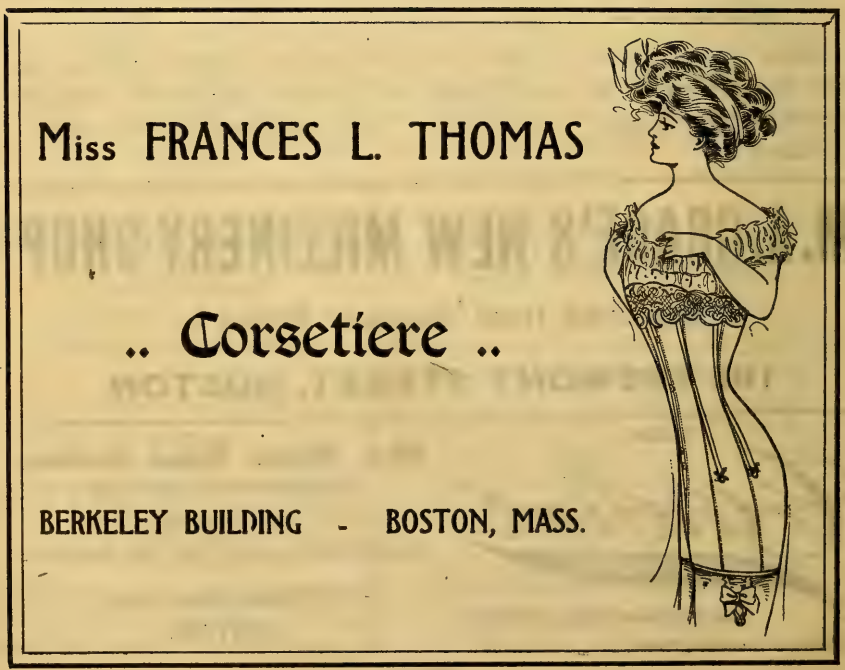
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Träume.	Dreams.
Sag', welch wundebare Träume Halten meinem Sinn umfangen, Dass sie nicht wie leere Schäume Sind in ödes Nichts vergangen?	Say, oh, say, what wondrous dreamings Keep my inmost soul revolving, That they not like empty gleamings Into nothing are dissolving?
Träume, die in jeder Stunde, Jedem Tage schöner blüh'n, Und mit ihrer Himmelskunde Selig durch's Gemüthe ziehn?	Dreamings that with every hour, Every day, in brightness grow. And with their celestial power Sweetly through the bosom flow?
Träume, die wie hehre Strahlen In die Seele sich versenken, Dort ein ewig Bild zu malen: Allvergessen, Eingedenken!	Dreamings that like rays of splendor Fill the bosom, never waning, Lasting image there to render: All forgetting, one retaining!
Träume, wie wenn Frühlingssonne Aus dem Schnee die Blüthen küsst, Dass zu nie geahnter Wonne Sie der neue Tag begrüsst,	Dreamings like the sun that kisses From the snow the buds new born, That to strange and unknown blisses They are greeted by the morn,
Das sie wachsen, dass sie blühen, Träumend spenden ihre Duft, Sanft an deiner Brust verglühen, Und dann sinken in die Gruft.	That expand they may and blossom, Dreaming spend their odors suave, Gently die upon thy bosom, And then vanish in the grave.

"Träume" was sung at a "Popular Concert" of the Boston Symphony Orchestra in Boston on May 29, 1886, by Mme. Lilli Lehmann.

It was sung at regular concerts of this orchestra in Boston, October 20, 1894, by Miss Emma Juch (with pianoforte accompaniment);



by Mme. Marie Brema, March 31, 1900 (with accompaniment scored for orchestra by Felix Mottl).

***

SCHMERZEN.	PAINS.
Sonne, weinest jeden Abend Dir die schönen Augen roth, Wenn im Meeresspiegel badend Dich erreicht der frühe Tod; Doch ersteh'st in alter Pracht, Glorie der düstren Welt, Du am Morgen neu erwacht, Wie ein stolzer Siegesheld!	Sun, thou weepest every even Thy resplendent glances red, When into the sea from heaven All too soon thou sinkest dead; But new splendors thee adorn, Glory of the darkened earth, When thou wakest in the morn, Hero-like of proudest worth!
Ach, wie sollte ich da klagen, Wie, mein Herz, so schwer dich sehn, Muss die Sonne selbst verzagen, Muss die Sonne untergehn? Und gebieret Tod nur Leben, Geben Schmerzen Wonnen nur: O wie dank' ich, dass gegeben Solche Schmerzen mir, Natur!	Why should I in vain regretting Load with heaviness my heart, If the sun must find a setting, If the sun e'en must depart? And engenders death but living, If but grief can lead to bliss: Oh! I thank thee then for giving, Nature, me such pain as this.

The English version is by Francis Hueffer.

This song, with accompaniment scored for orchestra by Felix Mottl, was sung in Boston at a concert of the Boston Symphony Orchestra, March 31, 1900, by Mme. Marie Brema.

***

The words of these five poems are by Mathilde Wesendonck (1828–1902). Born Luckemeyer, she was married to Otto Wesendonck in 1848. When she first met Wagner in 1852, she was, in her own words, "a blank page." She wrote dramas and dramatic poems, tales and verses. The story of her connection with Wagner is best told in the volume "Richard Wagner to Mathilde Wesendonck," translated, prefaced, etc., by William Ashton Ellis (New York, 1905).

The following quotation from pages 16, 17, is of present interest:—

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"[The following is a memorandum by Frau Wesendonck herself, found in company of the said two additional closes to 'Schmerzen,' the last whereof is the same as that now in use. The difference between the first and second versions of 'Träume' consists in addition of the sixteen introductory bars, the first version having commenced with our bar 17.—TR.]

"On the 30th of November, 1857, Richard Wagner wrote the music to the song 'In der Kindheit frühen Tagen' (='Der Engel').

"December 4, 1857, the first sketch for 'Sag', welch' wunderbare Träume?'

"December 5, 1857, the second version of 'Träume.'

"December 17, 1857, 'Schmerzen,' with a second, somewhat lengthened close. This was soon followed by a third close, beneath which stood the words: 'It must become finer and finer!'

"After a beautiful, refreshing night, my first waking thought was this amended postlude: we'll see whether it pleases Frau Calderon, if I let it sound up to her to-day.'*

"Feb. 22, 1858, 'Sausendes, brausendes Rad der Zeit' [='Stehe still'].

"May 1, 1858, 'Im Treibhause.'

"All five songs subsequently came out at Schott's Sons, Mainze

*"Träume" was also scored for a small orchestra, and, conducting eighteen picked Zürich bandsmen, Wagner performed it beneath Frau Wesendonck's window, as a birthday greeting, December 23, 1857: possibly he played or sang "Schmerzen" on the same occasion.—TR.



(1862), by the master's own instructions. Before their publication 'Träume' and 'Im Treibhause' were named by himself 'Studien zu "Tristan und Isolde."'"

Wagner wrote in his Venetian diary, December 22, 1858, the diary intended for Mrs. Wesendonck, that he had been plodding at a passage in his "Tristan und Isolde,"—"wen du umfangen, wem du gelacht,' and 'In deinen Armen, dir geweiht,' but could make no progress, until suddenly the thought came to him, and he wrote it down quickly. "A severe critic will find a touch of reminiscence in it. The 'Träume' flit close by, but thou'lt forgive me that—my darling! Nay, ne'er repent thy love of me: 'tis heavenly!"

And in Vienna, September 28, 1861, he wrote to Mathilde that he had been looking through the contents of his big green portfolio. "The pencilling of the song—I found that too—whence sprang the Night Scene (in 'Tristan und Isolde'). God knows, this song 'Träume' has pleased me better than the whole proud scene! Heavens, it's finer than all I have made! It thrills me to my deepest nerve to hear it! And to carry such an omnipresent after-feeling in one's heart without one's being overjoyed!"

"Secret Invitation," Op. 27, No. 3 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin).

"Heimliche Aufforderung" is the third of "4 Lieder für eine Singstimme mit Begleitung des Pianoforte," composed by Strauss. The others are: (1) "Ruhe, meine Seele!" (2) "Cäcilie"; (4) "Morgen." The four are dedicated to the composer's wife, Pauline de Ahna:* "Meiner geliebten Pauline, zum 10 September, 1894."

*Pauline de Ahna was born at Ingolstadt, Bavaria, the daughter of General Adolf de Ahna. She studied with Mme. Herzog and afterward with Strauss, who went to Weimar in 1889 as court conductor. At the end of six months she was engaged at the Weimar opera house as "juvenile dramatic soprano," and she appeared first as Pamina. She afterward took these parts: Elisabeth, Elsa, Agatha, Senta, Isolde, Fidelio, and, when Strauss's "Guntram" was produced (May 10, 1894), she took the part of the heroine Freihild. In 1891 and 1894 she took the part of the Elisabeth at Bayreuth. Married, she withdrew from the operatic stage and devoted herself to singing her husband's songs in concerts.

She visited Boston with her husband in 1904, and sang here for the first time March 7 of that year in Symphony Hall. She sang at Strauss's second concert, March 8, and on March 28 she sang a dozen or more of his songs. One of them was "Heimliche Aufforderung."

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The poem by John Henry Mackay is as follows:—

Auf, hebe die funkelnde Schaale empor zu Mund,
Und trinke beim Freudenmahle dein Herz gesund.
Und wenn du sie hebst, so winke mir heimlich zu,
Dann lächle ich und dann trinke ich still wie du.
Und still gleich' mir betrachte um uns
Das Heer der trunk'nen Schwätzer verachte sie nicht zu sehr
Nein, hebe die blinkende Schaale gefüllt mit Wein,
Und lass beim lärmenden Mahle sie glüchlich sein.

Doch hast du das Mahl genossen, den Durst gestillt,
Dann verlasse der lauten Genossen, fest freudiges Bild,
Und wandle hinaus in den Garten zum Rosenstrauch,
Dort will ich dich dann erwarten, nach altem Brauch,
Und will an die Brust dir sinken, eh' du's gehofft,
Und deine Küsse trinken, wie ehmals oft
Und flechten in deine Haare der Rose Pracht.
O komm', du wunderbare ersehnte Nacht.

Mackay's poem has been Englished by John Bernhoff.

THE LOVER'S PLEDGE.

Up, lift now the sparkling gold cup to the lip and drink!
And leave not a drop in the goblet fill'd full to the brink,
And, as thou dost pledge me, let thine eyes rest on me,
Then I will respond to thy smile and gaze all silent on thee.
Then let thy eyes bright wander around o'er the comrad s gay and merry.
Oh, do not despise them, love;
Nay, lift up the sparkling goblet and join the sway
Let them rejoice and be happy this festive day.

But, when thou hast drunk and eaten, no longer stay;
Rise and turn thine eyes from the drinkers and hasten away!
And wending thy steps to the garden, where blush the roses fair,
Come to the sheltering arbor! I'll meet thee there,
And soft on thy bosom resting, let me adore
Thy beauty, drink thy kisses as oft before,
I'll twine around thy fair forehead the roses white.
Oh, come, thou wondrous bliss-bestowing, longed-for night!

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Piano; Impromptu in F-sharp major
Prelude in F major . . . . . *Chopin*
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Friday, March 26, 1909, at 8.15 o'clock

PROGRAM

SCHUBERT	String Quartet in D minor, Op. Posth.
MAX REGER . . .	Four movements from Suite, Op. 103A, for Violin and Pianoforte, (new).
BEETHOVEN . .	Trio for Pianoforte, Violin, and Violoncello, in B-flat major, Op. 97.

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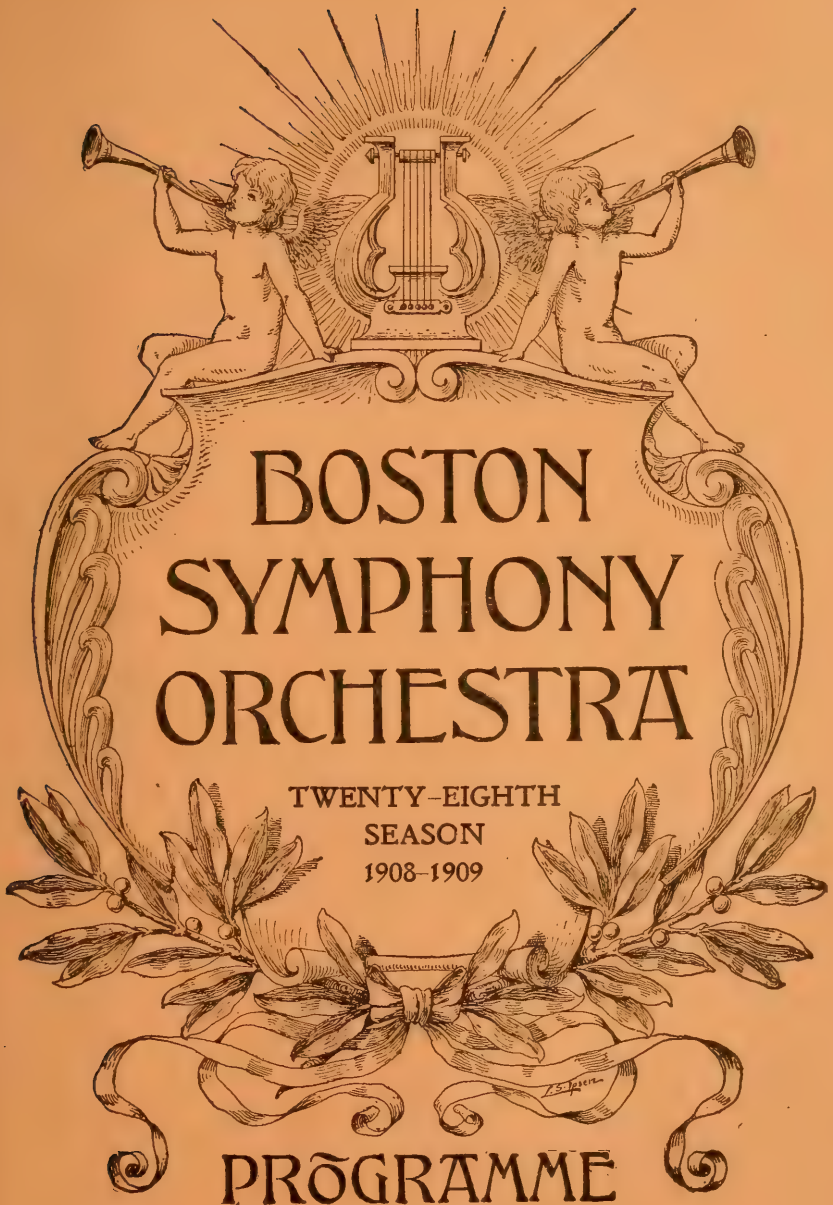
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

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SATURDAY EVENING, MARCH 13

AT 8.00 O'CLOCK

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Bruckner . . . . . Symphony, No. 8, C minor
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I. Allegro moderato.
II. Scherzo: (Allegro moderato — Andante — Allegro moderato).
III. Adagio.
IV. Solemnly (not fast).

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The symphony is dedicated to the composer's "imperial and royal apostolic Majesty Francis Joseph I., Emperor of Austria and apostolic King of Hungary." It is scored for three flutes, three oboes, three clarinets, three bassoons (one interchangeable with double-bassoon), eight horns (horns 5–8 interchangeable with tenor and bass tubas), three trumpets, three trombones, contra-bass tuba, kettledrums, triangle, cymbals, three harps, and the usual strings.

It appears that, when the symphony was first performed, there was an explanatory programme written by some devout disciple. This programme stated that the first theme of the first movement was "the form of the Æschylean Prometheus"; and a portion of this movement was entitled "the greatest loneliness and silence." The Scherzo was supposed to typify "The German Michael." "Der deutsche Michel" may be translated "the plain, honest, much enduring (but slow) German," and "Michel" in a figurative sense means yokel, boor, clodhopper. Hanslick wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by

* This article, which first appeared in the *Neue Freie Presse* of December 23, 1892, was reprinted in Hanslick's "Fünf Jahre Musik," pp. 190–3 (Berlin, 1896). A translation of the article was published in *The Musical Herald* of February, 1893, p. 104 (Chicago and Boston). The translator was Mr. Benjamin Cutter.

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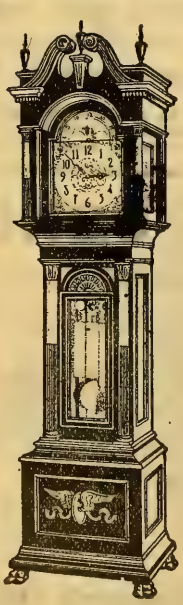
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Bruckner's disciples; but the composer himself gave this name, the German Michael to the Scherzo, as may be read in black and white in the programme." Now, the published score bears no motto. The programme-maker found in the Scherzo "the deeds and sufferings of Prometheus reduced in the way of parody to the smallest proportions." And in the Adagio was disclosed "the all-loving Father of mankind in his measureless wealth of mercy." The Finale was characterized by him as "heroism in the service of the Divine," and the trumpet-calls in the Finale were explained as "the announcers of eternal salvation, heralds of the idea of divinity." On the other hand, it is said that the beginning of the Finale was suggested to Bruckner by the meeting of the three emperors!

In the published score there is nothing to give the idea that the music has any programme, any argument. Yet Mr. Johannes Reichert in his analysis * of the symphony, referring to Josef Schalk's vision of "Prometheus Bound" in the first movement, finds something of Prometheus or of Faust in the music.

***

I. Allegro moderato, C minor, 2-2. The first and chief motive is given to violas, violoncellos, and double basses. It is announced pianissimo; it is decisively rhythmed, and its rhythm and its upward leap of a sixth are important factors in the development. After a short crescendo, the strings are about to return to a pianissimo when the theme is proclaimed with the full force of the orchestra.

The first violins have the expressive and questioning second theme. Wood-wind instruments answer the question. The rhythm of the second theme, a rhythm that is characteristically Brucknerian, is used in counterpoint to a new cantilena sung by horns and first violins.

* Programme Book of the Symphony Concert of the Royal Orchestra of Dresden, December 13, 1907.

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There is a modulation to the dominant of the chief tonality. The second theme now assumes an obstinate, arrogant character. Wood-wind instruments conduct over pianissimo and sustained chords of tubas, with the use of the first measures of the chief motive, to the second subsidiary section. In spite of the interrupting springs of the seventh there is a return to a quiet mood. Then comes a chromatic and mighty crescendo for full orchestra, which reaches a climax with trumpet fanfares. The chief motive returns, and is given out thrice pianissimo. The first horn has the chief motive in augmentation, and there is a double echo of it: from first oboe; from tenor tuba.

The "working-out" section begins with the indication "very quietly." Oboes and tubas introduce constituent parts of the chief motive in augmentation; then the motive itself appears in inversion and as in a stretto. This form of elaboration is long continued. And now the second theme appears inverted, and gives with its compelling rhythm the impetus to a great crescendo which reaches its climax with the encounter of the two themes *fff*. This shock occurs three times without a decisive result. The orchestra seems to lose its force. There are wandering fragments of the two motives, while the trumpet keeps up monotonously the rhythm of the chief theme. A fragment of the first theme leads to the repetition section.

The repetition is at first free, whereas as a rule in Bruckner's symphonies it is literal. The first theme, now a lamentation, is given to the first oboe. The clarinet answers in another tonality. After bold modulations the second theme is repeated. The prevailing mood of unrest ends with a long held *fermata*. The second subsidiary section is repeated quietly, and, as in the first chief section of the movement, it is used in a crescendo; but here the climax is built on a coda-motive of a bitterly complaining character, while horns and trumpets repeat

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incessantly the chief theme. Grief itself soon loses its voice. The violins sigh the chief motive thrice pianissimo. Only the last portion of the theme is then heard, and it dies away in the violas.

II. Scherzo, Allegro moderato, C minor, 3-4. The chief theme (violas and violoncellos) has a rough humor, while violins have a contrasting figure of a whispering and mysterious nature. This figure brings in a great crescendo in which the theme is blown by horns, later by trumpets, and at last by the contra-bass tuba. At the end of the section a rhythm appears (E-flat major, bassoons, drums, basses) that is slightly reminiscent of a rhythm in Beethoven's Symphony No. 8. The whispering figure is inverted. The first section is repeated.

The trio begins, *Langsam* ("slow"), 2-4, softly and delicately (first violins). The horn enters. There are pleasant harmonies in E major. "The whole episode breathes smiling happiness."

The harp is used here and in the Adagio, the only instances of the use of this instrument in a symphony by Bruckner. A second subject brings the return to A-flat major. The beginning of the trio is repeated with changes in tonality, and the whole first part of the Scherzo is repeated with an ending in C major.

III. The Adagio is said to be probably the longest symphonic adagio movement in existence, and there are some that put it at the head of all adagios by reason of its solemnity, nobility, and elevated

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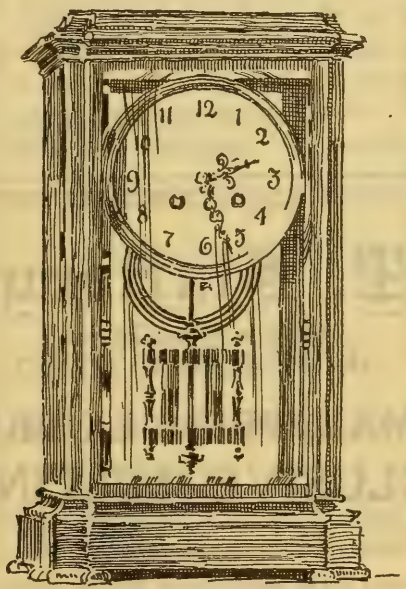
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thought. It begins, "solemn, slow, but not dragging," D-flat major, 4-4. The first violins sing (on the G string) a long and intimate song to the accompaniment of the second violins and lower strings. "This theme contains three moments of mood. For the first four measures the violins complain softly; then sighing clarinets and bassoons enter in gasps; the four last measures are only an extension to strengthen the mood." A strange organ-point puts an end to the mood of doubt and brings in triumphant certainty. The violins, playing with greater breadth, lead to a calm close in F. There is a repetition of what has gone before, with the exception of a few measures of the chief theme.

The second theme is sung by the violoncellos, and they lead to the serenely quiet song of the tubas. Some measures based on fragments of the second theme bring in the "working-out" section. The chief theme appears. Portions of the long cantilena are combined, and there is fresh and melodic counterpoint. There is at the same time a crescendo. After the climax the second theme becomes prominent, with interruptions by the tubas.

The first theme appears with lively figuration at the beginning of the second section of development. A portion of this theme is used in augmentation. "Then appears suddenly and in a decided manner the rhythm for horns of the 'Siegfried' motive in 'The Ring.'" The

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accompaniment for strings grows livelier; the chief theme is more and more impressive in the brass. The second theme enters, and there are tranquillizing episodes, but there is no checking the course of the crescendo or the acceleration in pace. "A tempo (though in a lively movement)." The third section of the chief theme is now in powerful augmentation. There is a return to the prevailing tempo. The mood is milder. The violins "intimately and softly" remember once more the second theme. The coda brings in a peaceful close. In the third and fourth measures before the end the tubas indicate pianissimo the chief rhythm of the Finale that follows.

IV. Finale, C minor, "solemnly, not fast," 2-2. The heavily rhythmed chief theme contains three important motives. It first appears in F sharp, as the enharmonically changed sub-dominant of the preceding tonality, D-flat major (or as the dominant of the dominant of C minor). Joyful fanfares sound in D-flat. The whole is repeated, and there is a modulation from A-flat to E-flat. Then appears sonorously the conclusion of the whole theme in the prevailing tonality, C minor. Out of the counterpoint arises a lamenting strain for oboes.

There is a pause. The melodious and religious second theme is sung in slower tempo. The accompanying voices for horn and violas might well be reckoned as thematic. The third theme, wood-wind and strings, is practically a double theme, and the lower voice has much importance later. The concluding section of this theme is developed in choral fashion, and it is then combined with the lower voice. After a pause comes the working-out section. As the introduction indicated, it gives the impression of a mighty struggle. A blend of the two just preceding themes leads to a new melody for violins. There is a powerful crescendo for full orchestra. The rhythm

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of the chief theme of the first movement is heard. The first measures of the finale are now played softly by the horns, then by the flutes. Preceding themes are again combined. The repetition section opens powerfully. The decisive rhythm of the chief theme spurs the full orchestra. The coda begins quietly, but it soons becomes intense. In the triumphant ending in C major, chief themes of the four movements are heard exulting.

I am indebted in a measure for the preceding sketch of the contents of this symphony to the analysis by Werner Wolff, published in the programme-book of the Philharmonic Orchestra, Berlin, October 29, 1906; and to the analysis of Johannes Reichert which has already been mentioned. They that wish to study the symphony may consult with profit the analysis by Willibald Kähler (Musikführer No. 262). These analysists are by no means unanimous in their designation of the chief themes. I have followed chiefly in the footsteps of Mr. Wolff.

***

A biography of Anton Bruckner written by Rudolf Louis* was published by Georg Müller in 1905. The volume is an octavo of two hundred and thirty-four pages, illustrated with portraits, silhouette caricatures of the composer, facsimiles of manuscripts, and two or three views of places. Soon after Bruckner's death it was announced that August Göllerich, of Linz, would write the life of his master, who before his last sickness had requested him to do this. Göllerich's biography, which will be in two stout volumes, is said to be nearing completion.

* Dr. Rudolf Louis was born at Schwetzingen on January 30, 1870. He studied at Geneva and Vienna, and in the latter city he received the degree Dr. Phil. He studied music with Friedrich Klose and Felix Mottl, and then conducted in the opera houses of Landshut and Lübeck. Since 1897 he has lived at Munich. After the death of Heinrich Porges (November 17, 1900) he was chosen music critic of the Munich *Neueste Nachrichten*. His symphonic fantasia "Proteus" awakened interest at the meeting of the German Music Society at Basle in 1903. His chief literary works are "Der Widerspruch in der Musik" (1893), "Die Weltanschauung Richard Wagners" (1898), "Franz Liszt" (1900), "Hector Berlioz" (1904), "Anton Bruckner" (1905). He edited Hausegger's "Unsere deutschen Meister" (1903).

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Dr. Louis in the preface to his work disclaimed any intention of competing in any way with Göllerich or of anticipating him. He therefore used chiefly material that was already at hand: only when there was absolute necessity, as in ascertaining facts about the early life of Bruckner, did he make personal inquiry and research. His aim was to paint a character portrait of a singular personality, in whose life there was no romance,—and to many in Vienna the composer was to the day of his death merely an unsympathetic peasant.

***

Bruckner's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children. Anton was the oldest, and two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first organ lessons of this man.

The father of Bruckner died in 1837, and the widow moved to Ebelsberg, not far from St. Florian, and in the old and famous abbey of St. Florian Anton was received as a choir boy. The abbey had a

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celebrated library of seventy thousand volumes and a still more celebrated organ of four manuals and about eighty speaking stops, and this organ was more important than the library in Bruckner's eyes. At St. Florian he studied harmony with Michael Bogner, organ and pianoforte with Kattinger, singing and violin playing with Gruber, who should not be confounded with Bruckner's pupil, Josef Gruber, from 1878 to 1904 the chief organist at St. Florian. This teacher Gruber was a pupil of Schuppanzigh, the violinist associated with Beethoven. Bruckner also attended the school classes; for he was expected to follow the family tradition and be a school-teacher. The course included religious instruction, grammar, penmanship, arithmetic, geometry, drawing, singing, organ playing, and some lessons in landscape gardening. Geography, history,—with the exception of some Biblical history,—natural history, were not taught.

The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played for weddings and fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made notes for compositions, to be worked out at some future time. (His first manuscript, "Abendklänge," for pianoforte and some other instrument, was written when he was thirteen years old.) Profoundly unhappy, he was not understood by the villagers, but was looked on as a sort of crazy person. In 1843 he was sent by way of punishment to Kronstorf, where there were only one hundred and

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fifty inhabitants, but he was fortunately soon transferred to Steyr, and here there was a fairly good organ and considerable attention was paid to church music. Bruckner had a pleasant recollection of this village, and in after years, when he would make excursions from Vienna, he would go either to Steyr or to St. Florian. Toward his end he prayed that, if he could not be buried under the great organ at St. Florian, he might rest in the churchyard at Steyr.

In 1845 Bruckner was appointed a teacher at St. Florian. He was happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year, and as an organist eight florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. In 1853 he visited Vienna to prove his ability before three then celebrated musicians, Simon Sechter, Ignaz Assmayer, Gottfried Preyer. He showed them his prowess as an organist and made a brilliant showing. At St. Florian Bruckner studied physics and Latin, and long afterward regretted that he had not studied more earnestly and with a broader view; for at last famous in Vienna as a musician and as an eccentric, he had little or no comprehension of anything in science, art, literature, politics. He was a musician and only a musician.

***

Bruckner in 1856 was appointed organist of the old cathedral at Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

Simon Sechter (1788–1867) was one of the most famous of all theorists and pedagogues. Bruckner chose him for his master. The pupil was then thirty-two years old, already an organist, improviser, ecclesiastical composer of some reputation, but he felt the need of a more

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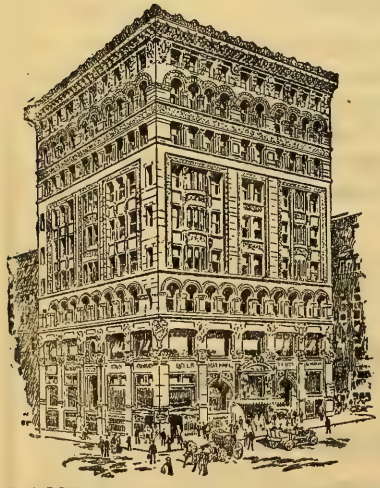
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thorough technical training. Sechter was a teacher of the technic of composition. His own works, masses and other music for the church, preludes, fugues and other pieces for the organ, two string quartets, variations for pianoforte, and, *mirabile dictu!* a burlesque opera, "Ali Hitsch-hatsch" (1844), were as dismally dry as his treatise on composition in three volumes. He had no imagination, no poetry in his soul, but he could be humorous at the expense of his pupils. He was incredibly fussy about detail in a composition; he would spend hours in the elaboration of a petty contrapuntal device and forget the importance of the general structure. So enamoured was he of brushwood that he did not see the imposing forest. He prized Sebastian Bach, thought well of Mozart and Haydn, accepted the earlier works of Beethoven; but of the more modern composers the only one whom he tolerated was Mendelssohn.

From 1856 to 1860 Bruckner went to Vienna to take lessons of this man. One of the most interesting discussions in Dr. Louis' biography is the discussion of the question whether Sechter was the proper teacher for Bruckner, whether Sechter did not do him harm. Did not Bruckner need a master who would insist on the value of proportion, moderate his volubility, repress his desire to over-elaborate an idea? Furthermore, were not Bruckner's habits of thought too deeply rooted at the time he sought Sechter's tuition? Bruckner's contrapuntal skill,

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as displayed in improvisations on the organ, has passed into a tradition, but there is comparatively little of it revealed in the greater number of his symphonies. Dr. Louis insists that certain brave features of Bruckner's art, as his pure harmonic writing and the euphony of passages for the brass choir when the progressions are in the manner of a choral, are due not so much to any skill in orchestration as to Sechter's indefatigable training. On the other hand, a grand and noble effect in any one of the symphonies may be followed by fatiguing and apparently interminable pages of sheer pedantry. For neither Sechter nor Bruckner seemed to have the slightest idea of the necessity of a practical knowledge of architectonics in music. The reproach made against pages in Bruckner's symphonies—that they are formless, illogical, fragmentary, episodic—is not always without foundation. The zeal of Sechter exaggerated the inherent faults of the pupil.

Yet Bruckner profited in a way by Sechter's training, so that he astonished his master, Hellmesberger, Herbeck, Dessoff, and Becker, when he submitted himself to them for an examination in counterpoint. Herbeck, who had even then some idea of Bruckner's skill, proposed that, if the applicant were able to develop in fugued style, on pianoforte or organ, a theme then given, the result should be considered as proof of his ability more than any display of knowledge by word of mouth. Bruckner accepted the offer, and they all went to a church. Sechter gave a theme of four measures. Herbeck asked Dessoff to add four more; and, when Dessoff refused, Herbeck lengthened the theme by eight measures, at which Dessoff exclaimed, "O you monster!" Bruckner studied the theme for some time, and he seemed anxious, so that the examiners were merrily disposed. At last he began his introduction, which was followed by a master fugue, then

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by an improvisation. All wondered, and Herbeck said: "He should examine us."

***

When Bruckner was thirty-seven years old, he studied theory and instrumentation with Otto Kitzler (born in 1834 at Dresden; he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshipped with a childlike devotion. Whether this worship were favorable to the development of Bruckner's own individuality is a question that may be argued by those who have no regular waste-pipe for intellect. Bruckner met Wagner for the first time at the performance of "Tristan and Isolde" at Munich, in 1865. It was Bruckner's ambition to carry out Wagner's theories about opera in absolute music, to utilize his theories for orchestral advantage.

Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865–66, a cantata, and the "Germanenzug" for male voices with brass instruments gave him local and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved to Vienna.

Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck had done much for composers of the modern and romantic school of his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor to the chair of organ and counterpoint in the Vienna Conservatory of Music.

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Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation, but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the season 1891–92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory at the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored. At last he was comparatively free from pecuniary embarrassment, for his manner of life was simple

Friends of Bruckner have deplored for his own sake his departure from Linz. They have said that, as a composer, in that town he would have written more spontaneous, richer, and more individual music. This question is discussed by Dr. Louis at length, although he admits the futility in general of reasoning on the premise, "What might have happened if —?" Bruckner heard more music at Vienna, that of his own and that of other composers. The performance of his First Symphony at Linz was eminently unsatisfactory. In Vienna there was the brilliant orchestra, there were well-trained choruses. No doubt in his private life he would have been happier at Linz.

The Viennese public is musically a peculiar one. Dr. Louis' characterization of it is elaborate and at the same time sharp. It has been commonly reported that this public was antagonistic to the music of Bruckner; that it would not listen to it; that it yawned or left the hall. Dr. Louis asserts that the report is without foundation; that the attitude of this public was warm and sympathetic from the very beginning; that there was also a "Bruckner public," which grew in size and influence year by year.*

* This statement concerning Bruckner's large public is directly at variance with statements made by Decsey and others.

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Even Hanslick was obliged in his reviews to acknowledge constantly the enthusiasm of the audience whenever a work by Bruckner was performed. As early as 1873 a Viennese audience welcomed the Second Symphony with enthusiasm. For, as Dr. Louis remarks, the Viennese are stirred by the charm of euphony and by compelling rhythm. Whether this public is truly musical is another question, and it is discussed by Dr. Louis.

Furthermore, Bruckner's cause was maintained by the partisans of Wagner, who put the former in opposition to Brahms. The opposition was unnecessary; it embittered Hanslick against Bruckner, but it was of much consequence to the latter, whose peculiar, almost clownish appearance and manners would easily have prejudiced many against him. Hanslick wielded a great influence. Other critics followed him in opinion and aped his style. Only a few espoused Bruckner's cause, and of these Hugo Wolf * and Theodor Helm were the most conspicuous of the comparatively uninfluential. It has been said that Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.†

* For Wolf's admiration as musician and critic for Bruckner see Dr. Ernst Decsey's "Hugo Wolf," vol. i. pp. 97–99 (Leipsic and Berlin, 1903).

† It is a singular fact that Miss Florence May, in her voluminous life of Brahms (London, 1905), mentions Bruckner only once. In describing the musical life of Vienna in 1862, she says: "Anton Brueckner [*sic*] was favorably esteemed by some of the first resident musicians, though he had not yet been called there" (vol. ii. p. 4).

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There are allusions in the "Herzogenberg Correspondence"* to Brahms' disposition toward Bruckner, the composer, but there is no direct, frank statement. Elisabet von Herzogenberg wrote to Brahms, apropos of a performance of Bruckner's seventh symphony conducted by Mr. Nikisch from manuscript at Leipsic, December 30, 1884: "Our friend Hildebrand will have . . . told you of the Bruckner excitement here, and how we rebelled against having him thrust upon us—like compulsory vaccination. We had to endure much stinging criticism—insinuations as to our inability to detect power under an imperfect exterior, or admit a talent which, though not perhaps fully developed, still exists, and has a claim to interest and recognition. We are not to consider artistic results everything, but to admire the hidden driving power, whether it succeeds in expressing itself satisfactorily or no. That is all very well in theory, but in practice it all depends on the value of this driving power. . . . We wished we had you to back us up, and could hear your sound views, which are based on superabundant experience, and are therefore worth more than all the theories of the wise, all the mere instincts of the simple. And, who knows? You may agree with us, the simple." She wrote again: "Breathe one word about Bruckner. You are not afraid of our leading you on, and then proclaiming abroad: Brahms says we are right! We will lie quite low about anything you say, but a word we do crave for our own peace of mind." Brahms at last answered: "Your delightful letter"—the first from which I have quoted—"expresses most lucidly all that can be said—all that one has said oneself or would like to have said so nicely. You will not mind when I tell you that Hanslick shares your opinion, and read your letter with pious joy! But one sym-

*"Johannes Brahms: The Herzogenberg Correspondence," edited by Max Kalbeck, translated by Hannah Bryant (New York, 1909).

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phony* and one quintet of Bruckner's have been printed." (This was written January 12, 1885.) "I advise you to get them to look at, with a view to steeling your mind and your judgment. You will not want me!" A row of asterisks follows the last sentence. Did Brahms speak more plainly in the omitted passage against Bruckner's music? It would seem so; for Mrs. von Herzogenberg answered two days afterward: "It has done us a world of good, inducing a state of sudden placidity which enables us to listen to the most extravagant nonsense about poor Bruckner, so strengthened are we by the approval of one on whom we 'invincibly depend,' as Hölderlein (whom I am reading) says of Schiller. But although we can arm ourselves with placidity at a pinch, no one can console us for the fact that, in this world of so-called culture, there are so many, many people ready to be imposed upon by any inflated windbag, if its appearance is made with due pomp. One or two not quite impossible *motifs*, like grease-spots swimming on the top of weak soup, and there we have *'Meister'* Bruckner's whole stock-in-trade, while those who do not make immediate obeisance are stamped as unbelieving Thomases, who want signs and wonders to convince them. I should just like to know who started the Bruckner crusade, how it came about, and whether there is not a sort of freemasonry among the Wagnerians. It certainly

*This was the third symphony in D minor, the one dedicated to Richard Wagner.

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is rather like a game of taroc, or rather that form of whist, in which, when 'misery' is declared, the lowest card takes the trick." In 1886 she wrote to Brahms: "It always makes me furious to hear facts so grossly misrepresented, just as it does to watch the growing Bruckner craze, and I admire you for keeping a cool head."

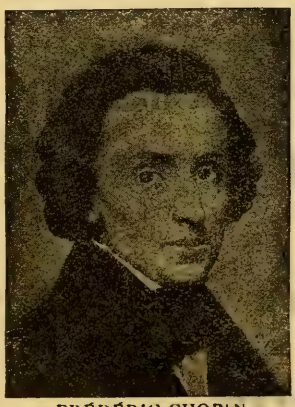
From this it will be seen that in all probability Brahms did not conceal his dislike for Bruckner's music; that Elisabet, daughter of Freiherr Bodo Albrecht von Stockhausen and wife of Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, was a woman of prejudices and a good hater.

***

Bruckner made short journeys in Austria and pilgrimages to Bayreuth. He visited Leipsic, Munich, and Berlin, to hear performances of his works. In 1869 he went to Nancy to compete with other organists at the dedication of a new organ in the Church of St. Epore. Dr. Louis has much to say about his then driving his competitors from the field, but whom did Bruckner have as rivals? Rigaun, Renaud de Vilbac, Stern, Girod, Oberhoffer, and others whose very names are almost forgotten. He visited Paris, and made the acquaintance of Auber and Gounod. In 1871 he gave an organ recital, or two or three recitals, in Albert Hall, but it was then said that he was awkward in handling the mechanical devices of the instrument, and that

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he showed an imperfect knowledge of the art of registration. Dr. Louis does not mention this adverse criticism, but any one acquainted with organs in Austria and Germany at that time would easily believe the criticism to be well founded.

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite, and the young romanticists among the students gathered around him, and so Felix Mottl, Arthur Nikisch, Gustav Mahler, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance; he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of

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gratitude; he was distressingly grateful, so surprised did he appear to be when any one showed him a slight kindness.

It has been said that Brahms was a born bachelor. Bruckner should have married, but poverty forbade him a wife until it was too late for him to think of it, nor was he ever drawn toward light o' loves. He was a man of a singularly modest and pure nature, and what is related of Sir Isaac Newton may truly be said of Bruckner: his life was absolutely without the pleasure or the torment of love in any one of its forms or disguises.

He liked good cheer in moderation, and one of his petty passions was the enjoyment of Pilsener beer, which he gave up with extreme unwillingness when the physician ordered a rigorous diet for his dropsy. "But," says Louis, "in this he was not given to excess, although, a true German, he could carry a large amount."

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te Deum," but his first six symphonies were published at his own expense and at that of some of his friends.

A few years before his death he was honored in a manner that consoled him for many disappointments. Brahms had been given by the University of Breslau an honorary degree, and Bruckner desired a like recognition. In 1891 the University of Vienna gave to him

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the honorary degree of Doctor, and the rector professor, Dr. Exner, paid in the presence of the public a glorious tribute to him, ending with these words: "I, the *rector magnificus* of the University of Vienna, bow myself before the former assistant teacher of Windhag." Nor were these words merely an official compliment, for Exner, a man of fine musical taste, was an ardent admirer of Bruckner's talent.

Bruckner's health was robust until about 1890, when symptoms of dropsy were unmistakable. He had begun his Ninth Symphony in 1890, and he hoped earnestly to complete it, for he dreaded the rebuke given to the unfaithful servant. That he died before the finale was written is to Dr. Louis symbolical of the tragedy of the composer's career.

To sum up this career, Dr. Louis quotes a Latin sentence that Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: "*Beati pauperes spiritu, quoniam ipsorum est regnum coelorum.*"

***

It is not the purpose of these programme books to speak concerning the technical or æsthetic worth of pieces performed at the concerts; yet it may help to a better understanding of the music itself, if light be thrown on the personal nature and prejudices not only of the composer, but of his contemporaneous partisans and foes. This simple man, who had known the cruelest poverty and distress, and in Vienna lived the life of an ascetic, made enemies by the very writing of music.

Bruckner was unfortunate in this: he was regarded, justly or unjustly, as a musician pitted by the extreme Wagnerites against Brahms, the symphonist. The friends, or rather the idolaters, of Brahms, claimed that the Wagnerites had no symphonist among them; that, disturbed

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by the prominence of Brahms in the realm of absolute music, they hit upon Bruckner as the one to put Brahms and his followers to confusion. As though there could be rivalry between an opera-maker and a symphonist! But the critic Eduard Hanslick was a power in Vienna. For some reason or other—unworthy motives were ascribed to him by the Wagnerites—Hanslick fought Wagner bitterly, and some said that his constant and passionate praise of Brahms was inspired by his hatred of the man of Bayreuth. Bruckner was an intense admirer of Wagner; his own symphonies were certainly no ordinary works; therefore he was attacked bitterly in the journals and in society by Hanslick and his friends.

There appeared in Vienna in 1901 a little pamphlet entitled "Meine Erinnerung an Anton Bruckner." The writer was Carl Hruby, a pupil of Bruckner. The pamphlet is violent, malignant. In its rage there is at times the ridiculous fury of an excited child. There are pages that provoke laughter and then pity; yet there is much of interest about the composer himself, who now, away from strife and contention, is still unfortunate in his friends. We shall pass over Hruby's ideas on music and the universe, nor are we inclined to dispute his proposition (p. 7) that Shakespeare, Goethe, Beethoven, Wagner, were truer heroes and supporters of civilization than Alexander, Cæsar, Napoleon, who, nevertheless, were, like Hannibal, very pretty fellows in those days. When Hruby begins to talk about Bruckner and his ways, then it is time to prick up ears.

As a teacher, Bruckner was amiable, patient, kind, but easily vexed by frolicsome pupils who did not know his sensitive nature. He gave each pupil a nickname, and his favorite phrase of contentment and disapproval was "Viechkerl!"—"You stupid beast!" There was a young fellow whose name began "Sachsen"; but Bruckner could never

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remember the rest of it, so he would go through the list of German princes, "Sachsen"——, "Sachsen"——, "Sachsen-Coburg-Gotha, Sachsen - Meiningen, Sachsen - Hildburgshausen, Sachsen - Teschen, Sachsen"—— and at last the name would come. Another pupil, who now is a harp virtuoso, was known to his teacher only as "Old Harp." Bruckner had a rough, at the same time sly, peasant humor. One of his pupils came into the class with bleached and jaded face. Bruckner asked what ailed him. The answer was: "I was at the Turnverein till two o'clock." "Yes," said Bruckner, "oh, yes, I know the Turnverein that lasts till two A.M." The pupil on whom he built fond hope was Franz Nott, who died young and in the mad-house. When Bruckner was disturbed in his work, he was incredibly and gloriously rude.

Bruckner was furious against all writers who discovered "programmes" in his music. He was warmly attached to the ill-fated Hugo Wolf, and was never weary of praising the declamation in his songs: "The fellow does nothing all day but compose, while I must tire myself out by giving lessons"; for at sixty years Bruckner was teaching for three guldens a lesson. Beethoven was his idol, and after a performance of one of the greater symphonies he was as one insane. After a performance of the "Eroica," he said to Hruby,—would that it were possible to reproduce Bruckner's dialect,—"I think that if Beethoven were alive, and I should go to him with my Seventh Symphony and

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say, 'Here, Mr. Van Beethoven, this is not so bad, this Seventh, as certain gentlemen would make out,' . . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understood them.' Then I'd say to him, 'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works, and stick by them.'" He once said of Hanslick: "I guess Hanslick understands as little about Brahms as about Wagner, me, and others. And the Doctor Hanslick knows as much about counterpoint as a chimney-sweep about astronomy."

Hanslick was to Bruckner as a pursuing demon. (We are giving Hruby's statement, and Hanslick surely showed a strange perseverance and an unaccountable ferocity in criticism that was abuse.) Hruby likens this critic to the *Phylloxera vastatrix* in the vineyard. He really believes that Hanslick sat up at night to plot Bruckner's destruction. He affirms that Hanslick tried to undermine him in the Conservatory and the Imperial Chapel, that he tried to influence conductors against the performance of his works. And he goes so far as to say that Hans Richter, thus influenced, has never performed a symphony by Bruckner in England. As a matter of fact, Richter produced Bruckner's Seventh in London, May 23, 1887.

He was never mean or hostile toward Brahms, as some would have had him. He once said that Brahms was not an enemy of Wagner, as the Brahmsites insisted; that down in his heart he had a warm admiration for Wagner, as was shown by the praise he had bestowed on "Die Meistersinger."

Just before his death Bruckner's thoughts were on his Ninth Sym-

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phony: "I undertook a stiff task," he said. "I should not have done it at my age and in my weak condition. If I never finish it, then my 'Te Deum' may be used as a Finale. I have nearly finished three movements. This work belongs to my Lord God."

Although he had the religion of a child, he had read the famous book of David Strauss, and he could talk about it reasonably. Some one asked him about the future life and prayer. "I'll tell you," he replied. "If the story is true, so much the better for me. If it is not true, praying cannot hurt me."

***

Performances of Bruckner's symphonies at these concerts in Boston:

1887, February 5, No. 7, in E major.

1899, February 11, No. 4, in E-flat major, "Romantic."

1901, March 9, No. 3, in D minor.

1901, December 28, No. 5, in B-flat major.

1904, April 2, No. 9, in D minor (unfinished).

1906, December 1, No. 7, E major.

1907, November 2, No. 9, D minor (unfinished).

The "Te Deum" was performed in Boston by the Cecilia Society, December 12, 1905.

The Adagio from the String Quintet was played at a Kneisel Quartet concert, November 23, 1886.

***

LIST OF BRUCKNER'S WORKS.

Bruckner's first symphony was in F minor. He wrote it in 1862, when he was a pupil of Kitzler, who tells us that it was mere student

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work, uninspired, and that he did not praise Bruckner for it at the time. The manuscript was either lost or destroyed.

The following dates of first performances are given, subject to correction. There is as yet no biography of Bruckner that is authoritative in matters of detail, and in the books and pamphlets about Bruckner that are already published there are some contradictory statements.

Symphony in C minor, No. 1 Composed in 1865–66 at Linz. First performed in Linz, May 9, 1868. The orchestra made a sad mess of its task. First performance in Vienna at a Philharmonic concert, December 13, 1891. Bruckner completed the Scherzo, May 25, 1865, while he was sojourning in Munich to see the first performance of "Tristan und Isolde." In 1890–91 he revised thoroughly the symphony and dedicated it to the University of Vienna in gratitude for the bestowal of the degree upon him: "*Universitati Vindobonensi primam suam symphoniam d. d. venerabundus Antonius Bruckner, doctor honorarius.*"

At Vienna from February to September, 1869, he worked on a symphony in D minor. This was never performed or published, and the composer expressly annulled it.

Symphony in C minor, No. 2. Composed in 1871–72 and dedicated to Franz Liszt. First performed under the direction of the composer in Vienna, October 26, 1873. Herbeck conducted it in Vienna in 1876, and it was performed at a Philharmonic concert in that city in 1894. Herbeck said to Bruckner after the rehearsal: "I have not yet paid you any compliment, but I tell you that, if Brahms were able to write such a symphony, the hall would be demolished by the applause."

Symphony in D minor, No. 3. Bruckner composed it in 1873, asked for Wagner's judgment on it, and dedicated it to "Master Richard



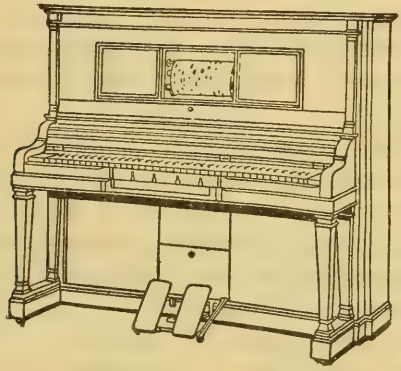
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Wagner in deepest reverence." The first performance was at Vienna under Bruckner's direction, December 16, 1877. There were performances of it in Vienna in 1891 and 1892, as there have been since 1892. Bruckner revised this symphony twice, in 1876–77 (this score was published in quarto) and in 1888–89 (new score in octavo).

Symphony in E-flat major, No. 4. The "Romantic," composed in 1874, revised in 1878, and the Finale rewritten in 1879–80. It is dedicated to the Prince Constantin Fürsten zu Hohenlohe-Schillingsfürst, the Lord Marshal to the Emperor of Austria and the husband of the daughter of Liszt's friend, the Princess Caroline Wittgenstein. "The first performance was in Vienna, February 20, 1881." Yet Franz Brunner says the first performance in Vienna was at a Philharmonic concert led by Richter in 1886. There have been many performances of this symphony.

Symphony in B-flat major, No. 5. Composed in 1875–78, it was dedicated to Karl von Stremayr, who as Minister of Public Instruction had been influential in the appointment of Bruckner as a lecturer to the University of Vienna. The score was published after Bruckner's death and the dedication was then omitted. The first performance was led by Franz Schalk at Graz, April 8, 1894. The symphony was performed at Budapest, December 18, 1895.

Symphony in A major, No. 6. Composed in 1879-81, it bears no dedication. It is said that Bruckner intended to dedicate it to R. von Oelzelt, his landlord. The Adagio and Scherzo were first performed in Vienna, February 11, 1893, under the leadership of Wilhelm Jahn. The whole symphony was performed in Vienna in 1899 under the leadership of Gustav Mahler.

Symphony in E major, No. 7. Composed in 1881-83 and dedicated to Ludwig II., King of Bavaria, it was published in 1885. The state-

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ment is often made that the Adagio was composed as funeral music in memory of Richard Wagner. As a matter of fact, this Adagio was completed in October, 1882. Wagner died February 13, 1883. The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge,—this Adagio. Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in 1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed he pointed out the measures of the funeral music: "At X in the Adagio (Funeral music for tubas and horns)," etc.; also, "Please take a very slow and solemn tempo. At the close in the Dirge (In memory of the death of the Master), think of our Ideal!. . . Kindly do not forget the *fff* at the end of the Dirge." The first performance of the symphony was at Leipsic, December 30, 1884, when Mr. Nikisch conducted the work at a theatre concert in aid of a Wagner Monument Fund, as some say, though the *Neue Zeitschrift für Musik* (1885, p. 17), reviewing the performance, said nothing about any purpose for which the concert was given. The composer was present. The symphony was performed at Munich, March 10, 1885, with Levi as conductor. Dr. Muck conducted the symphony at Graz, March 14, 1886, and this was the first

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performance in Austria. Bruckner was present, and also at the performance led by Dr. Muck in Berlin, January 6, 1894. Hans Richter brought out the symphony at a Philharmonic concert, Vienna, March 21, 1886, and at London, May 23, 1887. The first performance in the United States was at Chicago by Theodore Thomas's orchestra, July 29, 1886.

Symphony in C minor, No. 8. Composed in 1885–90 and dedicated to the Emperor of Austria. First performance in Vienna, December 18, 1892.

Symphony in D minor, No. 9. The first movement was composed in 1891–93, the Scherzo in 1893–94, and the Adagio was completed November 30, 1894, but according to some on October 31 of that year. There are only sketches for the finale, and Bruckner, feeling his strength waning, suggested that his "Te Deum" might be used as the finale in performances of the symphony. There is a tradition that Bruckner purposed to dedicate the work "to the dear Lord." The first performance was by the Vienna Academic Wagner Society and the Vienna Concert Society at Vienna, February 11, 1903. Ferdinand Löwe conducted, and the "Te Deum" was added as the finale.

***

Bruckner also composed:—

"Tantum ergo." Four settings for four mixed voices and one for five-voiced mixed chorus with organ accompaniment were written in 1846.

A Requiem Mass was composed in 1849, performed at St. Florian, and never published.

"Ave Maria," for four voices and organ accompaniment, was composed in 1856. In 1861 he turned the work into a seven-voiced *a cappella* chorus, and it was performed at Linz as an offertory, May 12, of that year.

Mass in D minor. Composed in 1864 and performed that year in the Linz cathedral, afterward in concert. It was revised in 1876.



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Mass in E minor. Eight-voiced chorus with brass instruments, 1868, performed at Linz, September 30, 1869.

Mass in F minor, performed at Vienna in 1872.

"Te Deum," for solo voices, chorus, orchestra, and organ *ad lib.*, first performed at Vienna with accompaniment of two pianofortes in 1885. Performed in 1886 at Vienna for the first time with orchestra.

"150th Psalm," for solo voices, chorus, and orchestra, composed expressly for concert use and for a festival of the German Music Societies. First performed at Vienna in 1892 and led by Mr. Wilhelm Gericke.

"Pange lingua" and "Tantum ergo" (1868), now known as "Tantum ergo"; antiphon, "Tota pulchra es," for mixed chorus and organ; "Ave Maria," for soprano, two altos, two tenors, and two basses; Graduale (1879); four graduales, for four voices,—"Christus factus est," "Locus iste," "Os justi meditabitur" (1879), and "Virga Jesse floruit" (1885); "Ave Maria," for alto with organ accompaniment (1882).

"Helgoland," for male chorus and orchestra, first performed at Vienna, October 8, 1893.

"Germanenzug," for male chorus and orchestra. This took the prize at the Upper Austria Sangerbundesfest in 1865.

"Das höhe Lied," for two tenors, a solo baritone, four- and afterward eight-voiced male chorus (with *bouche fermée*), and orchestra, composed in December, 1876. The work was revised, and the "Brummchor," on account of its difficulty, was replaced by strings. The original score is lost.

"Um Mitternacht," male chorus with humming accompaniment; "Träumen und Wachen," male chorus with tenor solo, performed in Vienna, January 15, 1891; "O könnt' ich dich beglücken!" tenor and baritone solos with male chorus; "Der Abendhimmel," tenor solo male chorus, and pianoforte accompaniment.

String Quintet in F major, performed by the Hellmesberger Quartet, January 8, 1885.

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"Erinnerung," for pianoforte, published after the composer's death.

The singer Rosa Papier once asked Bruckner why he did not write songs like those of "Doktor Brahms." "He answered, 'I könnt's schon, wenn i wollt', aber i will nit' " (I could do it if I wanted to, but I won't). The few songs of Bruckner that are known and published are almost puerile,—"Amaranths Waldeslieder" and "Im April."

***

Mr. Felix Weingartner says of Bruckner, in his "Symphony since Beethoven" (Englished by Miss Maude B. Dutton, Boston, 1904):—

"What elicits our sympathy for Bruckner both as man and artist, and also what had a great deal to do with his future reputation, was his large idealism, a characteristic altogether too rare in our day. Think of this schoolmaster and organist, risen from the poorest surroundings and totally lacking in education, but steadfastly composing symphonies of dimensions hitherto unheard of, crowded with difficulties and solecisms of all kinds, which were the horror of conductors, performers, listeners and critics, because they interfered sadly with their comfort. Think of him thus going unswervingly along his way toward the goal he had set himself, in the most absolute certainty of not being noticed and of attaining nothing but failure—and then compare him with our fashionable composers, borne on by daily success and advertisement, who puzzle out their trifles with the utmost *raffinerie;* and then bow in homage to this man, great and pathetic in his naïveté and his honesty. I confess that scarcely anything in the new symphonic music can weave itself about me with such wonderful magic as can a single theme or a few measures of Bruckner. . . . In the strife between the Brahms and Bruckner factions in Vienna I was once asked my opinion of the two men. I replied that I wished that nature had given us one master in whom the characteristics of both composers were united—the monstrous imagination of Bruckner with the eminent possibilities of Brahms. That would have given once more a great artist."

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Mr. HEINRICH WARNKE was born at Wesselbüren, a few miles from the German Ocean, on August 30, 1871. His father was a violinist and all his sons are musicians. Mr. Warnke began to study the pianoforte when he was six years old, and when he was ten his father began to give him violoncello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterward studied at Leipsic with Julius Klengel, and made his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfurt-on-the-Main. About ten years ago Felix Weingartner invited him to be the first violoncellist of the Kaim Orchestra at Munich, and he left that orchestra in 1905, to take the like position in the Boston Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvořák's Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony concert in Boston Volkmann's Concerto in A minor, Op. 33; on February 29, 1908, Dohnányi's Concert Piece in D major for orchestra, with violoncello obbligato, Op. 12 (first time in Boston).

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(Born at Kiel, May 8, 1844; now living in Vienna.)

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February 18, 1888, and his "Capriccio" for orchestra was played on March 9, 1889.

Hermann is the son of Karl G. P. Grädener (1812–83), composer conductor, pedagogue. Hermann studied music with his father and at the Vienna Conservatory. In 1862 he was organist at Gumpendorf; in 1864 he was a violinist in the Vienna Court Orchestra; in 1873 he taught harmony at Horák's Piano School, and since 1877 he has taught at the Conservatory of Friends of Music. He has been director of the Orchestral Society for Classical Music. In 1899 he was appointed lecturer on harmony and counterpoint at the University.

He has composed in addition to this concerto for violoncello and the orchestral pieces named above: Sinfonietta for orchestra; a violin concerto played in 1898 by Franz Ondricek; Variations for organ, strings, and trumpet (1898); octet for strings, quintet for pianoforte and strings, trio, and other chamber music; sonata for two pianofortes, pianoforte pieces, songs, etc.

***

This concerto, which has just been published, was played this season from manuscript in Berlin by Jacques van Lier,* to whom it is dedicated. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, a set of three kettledrums, solo violoncello, and the usual strings.

Allegro moderato, E minor, 4-4. After a few measures of introduction the solo instrument announces the chief theme, which is re-

* Van Lier was born at the Hague, April 24, 1875. He studied the violoncello with Hartag, Joseph Giese, and Eberle. In 1891 he was first violoncellist of the Amsterdam Palace Orchestra. He afterward lived at Basle (1892–95), made long concert trips with the Philharmonic Orchestra of Berlin, and in 1899 became a teacher at the Klindworth-Scharwenka Conservatory in Berlin. He was 'cellist of the "Dutch Trio" (with Joseph van Been and Conrad von Bos) and of the "Dutch String Quartet" (with van Been, Feltzer, and Ruinen Van Lier has written treatises for the violoncello: as "Violoncell-Bogentechnik," "Moderne Violoncell-Technik der linken und der rechten Hand." He has brought out several new works for violoncello at his concerts this season in Berlin.

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18

peated by the orchestra. The second theme, G major, is also given first to the solo violoncello. These themes are developed. A florid cadenza leads to the second section of the concerto, which is short; Adagio molto, C major, 3-8. The final section begins Allegro moderato, 2-2. The first graceful and flowing theme is repeated by the wood-wind. The violoncello has figuration against harmonies for wind instruments and strings. Allegro, 2-4. At the end there is a short section in tarantella fashion, 6-8. The close is in E major, 2-4.

ENTR'ACTE.

AN ANCIENT ORACLE.

(From *The Daily Telegraph*, London, January 23, 1909.)

It is a pretty old story that times are changed. All who are young enough to remember their Latin grammar will call to mind the saw about times changing, and we with them. But this, if true at all, can surely refer only to individual atoms, and not to the big things composed of these atoms. If for things we substitute opinions, the result is the same, and we come round to another wise saw which has reference to history repeating itself.

History certainly does repeat itself, whether it be musical history or other. Since music began the "new," that is, the progressive composer has been worried to death, metaphorically speaking, by the critics, and his work has been torn to pieces and, as it were, thrown to the dogs. Nevertheless, it goes on living, in spite of its rending, in spite of the critics. For, with all due deference to the august body



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whose business it is to sit in judgment, it is Time, and not they, which decides the fate of musical and other art works. In this respect Time has never changed.

Somewhere about the reign of George IV. there lived a versatile M.D., a graduate of Glasgow, but an old Etonian, named William Kitchiner, among whose literary remains are two volumes, respectively entitled "The Cook's Oracle: The Art of Invigorating Life," and "The Traveller's Oracle; or, Maxims for Locomotion." It is of the latter I would write, though it does not look a promising subject for an article on a musical theme. But whatever Kitchiner's knowledge of medicine, to say nothing of coal, from which he derived his income, he certainly was a musician. For intermingled with his hints to travellers for preserving their health, his estimates of the expenses of travelling on foot, on horseback, in stages, in post-chaises, and in private carriages, are a number of songs composed with some skill, but not much originality, by the worthy M.D., whose motto was, "Mirth and motion prolong life." And a very good motto, too.

One portion of "The Traveller's Oracle" may be regarded almost as a foreshadowing of Berlioz's delicious "Soirées de l'Orchestre," a book far too little read in these days, the more's the pity. The doctor pitches the tale of one Sandy McSiller, who on arrival at a Border inn demanded bed and board. The former was promised him by the innkeeper, but, alas! the whole of the food in the inn had been commandered by a certain Major Sharp and a friend. These latter gentlemen, however, received McSiller with all the politeness possible at their own table, and opened their meal with the toast "Here's a health to all those that we love."

The evening sped merrily along its appointed way, songs from the different members of the party being abundant; and, as time passed

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and the generous wine flowed freely, quoth the Major: "Come, waiter, come, bring some Welcome glasses, none of your Acorn glasses: bring us some manly, Old English half-pint bumpers, and let us have a Magnum of Warm Heart." (On this there follows an elaborate receipt for preparing this "delicious drink," which seems to have been a patent concoction of the Doctor's invention. It is too long to reproduce, but the beverage certainly was not of the temperance order.) Before McSiller had arrived at the pitch of jollification requisite for the performance of the songs demanded of him by the company, there arose a wordy discussion on music in general. In this the Major's friend, a nameless captain, laid it down as an argument that "a Plain Ballad was not only the delight of his ear, but was also the chef d'œuvre of singing." He proceeded then to explain that "from its simplicity it is apparently easy enough, however, to warble a ballad with graceful expression, as we hear it from Braham or Sinclair, requires quite as much judgment and as attentive consideration of every Note and every Syllable, as it does to execute the most intricate Bravura. The former is an appeal to the heart, the latter merely plays about the ear, and seldom excites any sensation beyond.

> "I like the plain Song without vain repetitions,
> Soft Cadences, Graces, or running divisions;
> I love 'Auld Lang Syne' and sweet 'Gra Machree Molly,'
> So strike up the Jorum to chase Melancholy."

Now, are the Captain's sentiments and his thesis very different from those which are in vogue to-day. Has time changed in this respect?

Up rose the Major and spoke in a manner that showed even more convincingly that Time changes little, and we even less, if we examine ourselves truly. "My dear Captain," said he, "People are prone to admire most what they understand least. It is one of the most unreasonable affectations that Mr. John Bull's arbiters of fashion have ever insisted upon that worthy person's submitting to. However, arbitrary fashion, from whose imperative decree there is no appeal, has pronounced it to be extremely genteel to sing Italian songs, and to be seen at the Italian Opera!" (Has Time changed?) "But—

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I don't the Uproar know at all,
And then I have not heard them squall,
From Mingotti to Marchesi,
Who pretty well have sucked the pence,
And sold the English Sound for Sense,
The soft John Bull to take by the Ears,
To whom this Babel proves the music of the Spheres.
Astonish'd, John cries, Bravo! Encore!
And swears all English Music's a vile bore."

To this the Captain replied vigorously that "the furious admiration with which would-be-thought polite people pretend to listen to foreign music is a piece of silly affectation—yet Vanity seems to prevail even over the very sense of Pleasure, and the Italian Opera is more frequented by people of fashion than any other public diversion, who, to avoid the imputation of want of taste, submit to some hours of painful attendance on it every week. But the most outrageous Fanatico per la Musica will not venture to impeach his understanding by pretending that his ears have ever been half so filled with pleasure by any Oltramontani Queen of Quavers, as they have by our mellifluous native Warblers, Crouch, Jordan, Billington, Bland, Stephens, Carew, Povey, etc., or our matchless Champion of Song, Mr. Braham.

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Their Vanity is tickl'd, not their ear;
Their tastes would lessen if the prices fell,
And Shakespeare's wretched stuff do quite as well."

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As a final utterance the gallant Captain clinched matters in this wise: "Of the late importation of the unaccountable assemblage of unconcatenated Discords and Hobgoblin Dramas from Germany, while we have such universally esteemed musicians as The Father of English Harmony, our Orpheus Anglicus, William Shield, T. Cook, J. Braham, &c.—to use the gentlest terms, I must say, I wish to see it as unpopular as it is unpatriotic. Let it not be again said that our Excellent English Musicians, who are ornaments to our country, are less patronized, and that double and treble price is paid to Foreign Artists of Inferior Talents." Again, Has Time changed? Let us hope it is at least changing, and that some portions of our musical history will refrain from repeating themselves.

OVERTURE TO A HEROIC AND ALLEGORICAL BALLET, "THE CREATURES OF PROMETHEUS," OP. 43 . . . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The music to this ballet—an overture, an "Introduction," and sixteen other numbers—was composed in 1800. The scenario was arranged and written by Salvatore Vigano, dancer and arranger of ballets, who was born at Naples, March 29, 1769. He began his career at Rome by taking female parts, for women in that city were not then allowed to appear on the stage. He afterwards went to Madrid, where he married Maria Medina, a celebrated Spanish dancer. He appeared later at Bordeaux, London, and Venice. In Venice he composed his "Raoul, Sire de Crequice," for the San Samuel theatre, and wrote the music as well as the scenario (1791). He and his wife then went to Vienna. They first appeared there as dancers, May 13, 1793, and his ballet "Raoul" was performed on June 25 at the Kärnthnerthortheater. After active service for two years, he danced at Prague, Dresden,

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Berlin, Hamburg, Venice, and in 1799 returned to Vienna. He died at Milan, August 10, 1821.

Vigano wished in Vienna to do honor to Maria Theresa, the second wife of the Emperor Francis, for she was a woman of fine artistic tastes. Possibly the success of Haydn's "Schöpfung"—"the Creation"—gave him the idea of title and subject, "Die Geschöpfe des Prometheus," and, as Beethoven had dedicated his Septet to her (1800), Vigano was perhaps thus influenced in his choice of a composer. Vigano, however, was not an ordinary man. He had decided ideas concerning the ballet, and he had the talent and the courage to carry them out.

The ballet was first performed, according to general belief, on March 28, 1801, at the Imperial Royal Court Theatre and for the benefit of Miss Cassentini, the leading dancer of the ballet corps. The belief is founded on a programme that bears this date and announces the performance as the first. Nottebohm speaks of a programme in the archives of the Society of Friends of Music in Vienna that bears the date "March 21, 1801." Was the performance postponed until the 28th?

The programme of the 28th informs us that "Der Dorfbarbier," a *singspiel*, was first performed. Then came "Die Geschöpfe des Prometheus: ein heroisches, allegorisches Ballet." The cast was as follows: Prometheus, Mr. Cesari; Children, Miss Casentini (*sic*), Mr. Salvatore Vigano; Bacchus, Mr. Ferdinand Gioja; Pan, Aichinger; Terpsichore, Mad. Brendi; Thalia, Mad. Cesari; Melpomene, Mad. Reuth. The impersonators of "Apollo, Amfinone, Arione," and Orpheus, were not



named. This argument was on the programme: "The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece, by whom he was known, declare the allusion to be as follows: they picture him as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, morals.

"As a result of this conception two statues that have been brought to life are introduced in this ballet, who through the might of harmony are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, that Apollo, the god of the fine arts, may instruct them. Apollo gives to them as instructors Amphion, Arion, and Orpheus to teach them music, Melpomene for tragedy, Thalia for comedy, Terpsichore and Pan for the latest invented shepherd dance, and Bacchus for the heroic dance of which he was the inventor."

The performance began at 6.30 P.M. The number of performances in 1801 was 16; in 1802, 13.

The title on the programme and on a copy of the manuscript score is "Die Geschöpfe des Prometheus." The pianoforte arrangement advertised in 1801 gave the title "Gli Uomini di Prometeo," and in London there soon afterward appeared: "The Men of Prometheus, a grand ballet for the pianoforte." "Geschöpfe," however, means more than "men." There is a story that Beethoven met Haydn, who said to him: "I heard your ballet yesterday and liked it very much." To this Beethoven answered: "You are very kind, dear Papa, but it is by no means a 'Creation'" ("Schöpfung"). Haydn, somewhat dazed, and rather vexed, replied: "That is true, it is not a creation, and I doubt extremely that it will ever equal it."

According to Henri Beyle, when Vigano reproduced the work in

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Milan (La Scala, May 22, 1813), he interpolated the representation of Chaos from Haydn's "Creation."

The text-book of this ballet disappeared; and, when in 1891 there was talk of a revival of the ballet in Vienna, a poet named Taubert was asked to furnish a new one. The autograph score of the music also disappeared; but there is an MS. copy with Beethoven's corrections in the Vienna Court Library.

In the finale there are two themes which Beethoven used elsewhere afterwards. One of them, in E-flat major, in a "Contretanz" (No. 7 of the set of 12), as the theme of XV Variations and Fugue in E-flat major for pianoforte, Op. 35, written in 1802; and as the chief theme of the Finale of the "Eroica" Symphony, written in 1804. The other theme, G major, appears as Contretanz No. 11 in the set already mentioned. It is not known when the contra-dances were composed. They were published probably in 1802. There is doubt whether the E-flat major theme was written originally for "Prometheus."

The original opus number of the overture was 24.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. It begins with an Introduction, Adagio, C major, 3-4, opening with staccato cords for full orchestra. There is a short development of a theme, pianissimo in the strings and wind. The Allegro molto con brio, C major, 2-2, begins at once with a lively first theme in staccato eighth notes. This theme is more a figure than a motive, but its symmetrical form gives it consistency. The theme is first given out by first violins over staccato chords for other strings, and it is repeated fortissimo by the full orchestra, and developed to a full cadence, G major. The second theme is given to flutes and oboes, and is developed with contrapuntal imitation. There is a conclusion theme in G minor. The fantasia, or working-out section, is short and free. The first theme is worked, but there is a new thematic figure toward the end. The third section is a reproduction of the first, except that the new figure of the free fantasia appears. There is a long and brilliant coda.

The overture has not been performed in Boston at these concerts since February 13, 1897.

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SATURDAY EVENING, MARCH 27, at 8 o'clock.

PROGRAMME.

Schubert . . . . . Unfinished Symphony

Brahms . . . . . Variations on a Theme of Haydn

Liszt . . . . . Concerto for Pianoforte in E-flat major

André Maquarre . . . . . Overture, "Sur les Falaises"

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Mr. Cartwright will sing a group of songs by REGER, R. STRAUSS, and WOLF.

A duet, "Now thou art mine own," by Hildach, will open, and Arthur Foote's "Sing, Maiden, sing," will close the program.

Tickets issued for **March 10** will be **good** for **March 23.**

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THURSDAY AFTERNOON, MARCH 25, at 3

PROGRAM

SONATA, Op. 31, No. 2	Beethoven
ETUDE in A major	Poldini
SONG WITHOUT WORDS, No. 21	Mendelssohn
NOCTURNE, E major SCHERZO, C-sharp minor	Chopin
PRÉLUDE, Aria et Final	César Franck
BALLADE in D major INTERMEZZO in B minor BALLADE in B major — From Op. 10	Brahms
L'ISLE JOYEUSE	Debussy

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PROGRAM

Sonata in C minor, for Piano and Violin	*Grieg*
Violin; Concerto Op. 47 First movement	*Sibelius*
Piano; Impromptu in F-sharp major Prelude in F major Etude Op. 25, No. 9	*Chopin*
Violin; Chaconne	*Bach*
Faust Fantasie	*Gounod-Sarasate*

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Mozart	Quartet in G major
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Friday, March 26, 1909, at 8.15 o'clock

PROGRAM

SCHUBERT	String Quartet in D minor, Op. Posth.
MAX REGER . . .	Four movements from Suite, Op. 103A, for Violin and Pianoforte, (new).
BEETHOVEN . .	Trio for Pianoforte, Violin, and Violoncello, in B-flat major, Op. 97.

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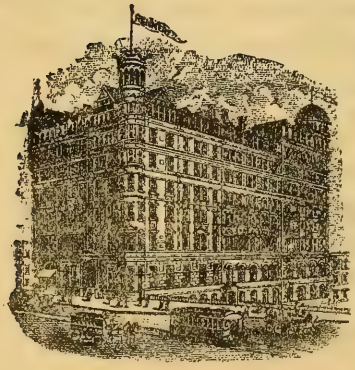
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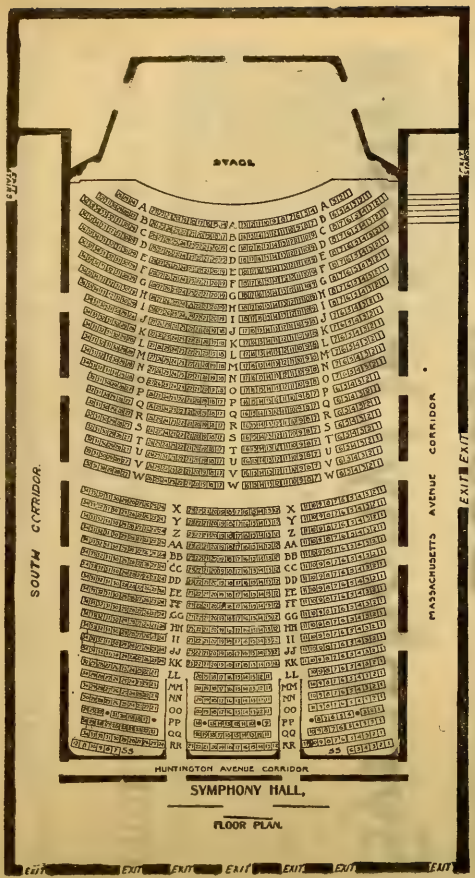
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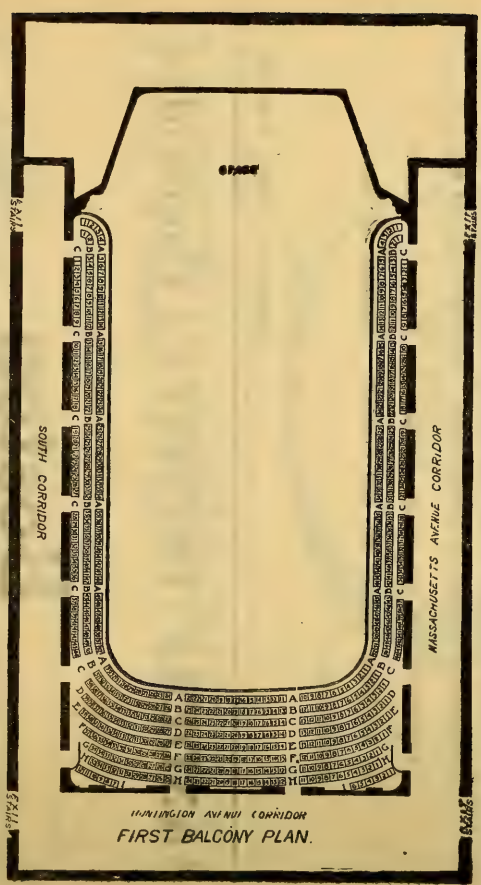
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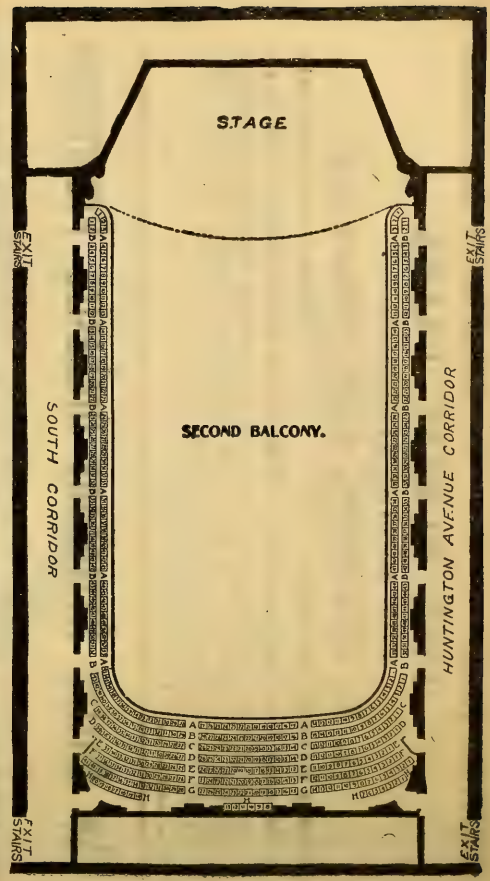
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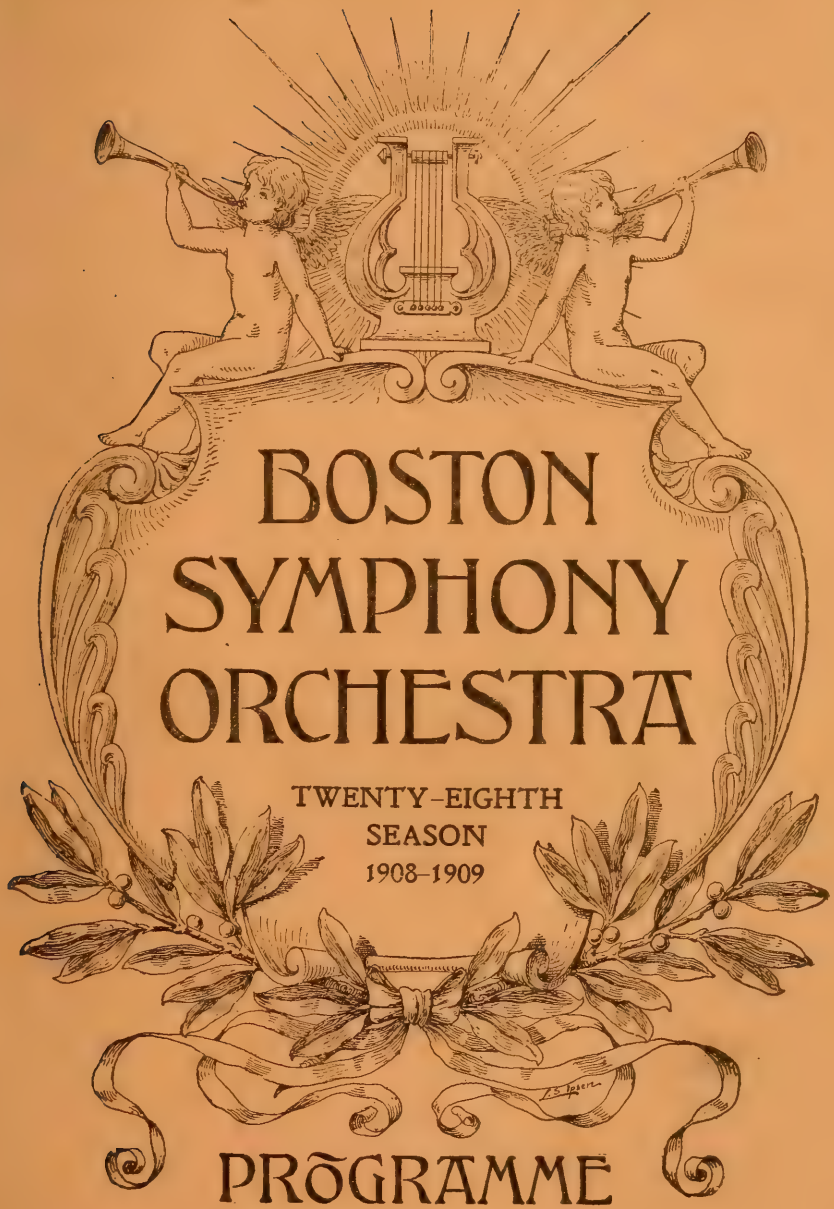
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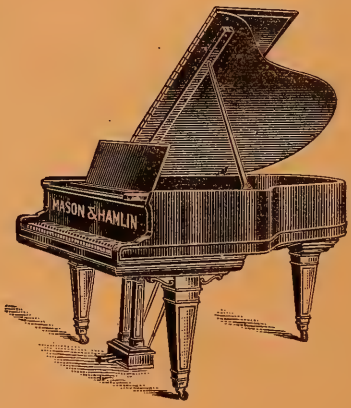
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II. Andante con moto.

Brahms . . . Variations on a Theme of Josef Haydn, Op. 56 A

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(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl King Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822) in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He [Anselm] has a treasure in Schubert's B minor symphony, which we

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put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition (see "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165).

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the

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symphony over. "Thi would do. Will you let me have it copied immediately at my cost?" "Th e is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*
Symphonie in B minor . . . . . *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage }
2. Jägerglück } . . . . . *Herbeck*
(First time.)
Symphony in A . . . . . *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik"; "no on can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, February 26, 1868.

The symphony remained a fragment, as "Christabel," until a Berliner named Aug st Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint,

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that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

The first movement, Allegro moderato, B minor, 3-4, opens with a solemn phrase in 'cellos and double-basses in low octaves. The first and second violins enter in the ninth measure with restless passage-work in thirds and sixths, an accompaniment to a lamenting theme of oboe and clarinet. There has been dispute concerning the classification of these motives. Let us quote Mr. W. F. Apthorp: "I have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to

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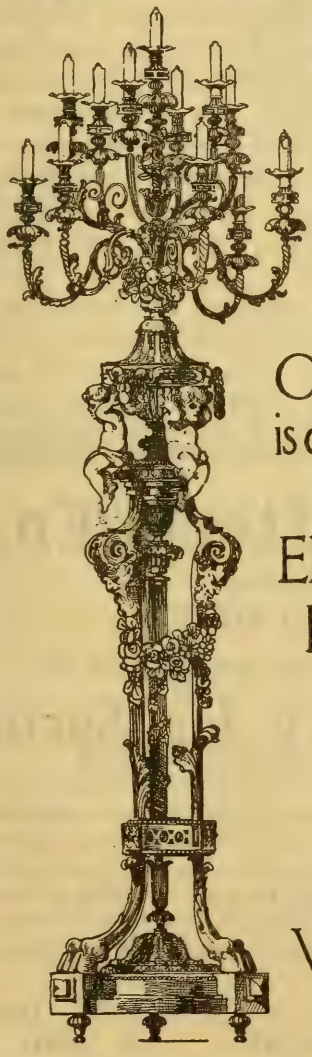
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analyze the symphony for these programme-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'cellos and double-basses—or the response to it—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this. The development is suddenly cut short by syncopated chords in the full orchestra. A long-held D in horns and bassoons is followed by a modulation to G major, and the most Schubertian second theme is sung first by 'cellos against syncopated harmonies in the violas and the clarinets, and then by violins in octaves. The developement is soon of an imitative contrapuntal character. The free fantasia is a long and elaborate working-out of the first section of the first theme. The third part of the movement begins with the first theme in the tonic, and the second theme enters in D major. The coda is short and based on the first section of the first theme.

The second movement, Andante con moto, E♭ major, 3-8, is in sonatina form, "the sonata form without the free fantasia." The first theme is in E♭ major in the strings. Wind instruments interrupt occasionally. A subsidiary theme is given out forte by wood-wind

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and brass over a contrapuntal bass in all the strings. There is a return of the first theme in the wood-wind. The second theme is a clarinet solo in C-sharp minor over syncopated harmonies in the strings. The theme suffers modulation in the development. A subsidiary in C-sharp minor is announced fortissimo by the full orchestra, and a theme in D major follows; the first violins imitate the 'cellos and the double-basses against a syncopated accompaniment in second violins and violas. There is a free closing passage, based on figures from this conclusion theme. The second part of the movement is planned according to the same scheme with the conventionally regular changes of tonality. The coda is short and built on the conclusion theme and the first theme.

***

The following sketch of the Unfinished Symphony is taken from Edmondstoune Duncan's* "Schubert," published in London and New York this year. After quoting Felix Weingartner's remarks,—"Schubert was the lyric musician *κατ' εξοχήν*. Whatever he wrote, the most serene as well as the most tragic work, seems as it were imbued with that infinitely soft, melodic element, which always lets us perceive his figure as if through tears of gentle emotion. A blissful warmth emanates from his music,"—Mr. Duncan says:—

"It is difficult, perhaps, to realize that Schubert never saw the sea; never lent an ear to that wonderful voice which since the foundations of the earth were laid has chanted its ancient ditty, whenever Dame Nature was in the mood to make melody in her heart. I have never yet heard Schubert's beautiful tone-poem—the B-minor symphony—

* William Edmondstoune Duncan, composer, pianist, organist, critic, was born at Sale, England, in 1866. He studied at the Royal College of Music and afterward with Sir George A. Macfarren. He holds a professorship at the Oldham College of Music. The list of his works includes an opera, "Perseus," and ode, "Ye Mariners of England," Ode to Music (words by Swinburne), Sonnet to the Nightingale (Milton), orchestral pieces, a mass and other music for the church, chamber music, organ pieces, piano pieces, songs.

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without being put in mind of the salt-flavored breeze, the splendid underlying pulsation of its waves, and the freedom and expanse which a wilderness of waters conveys to the mind. It is not for a moment suggested that anything of the kind was in Schubert's mind's eye, since the emotion which his tone-poem breathes might have been called into being by widely different objects (or causes), or indeed its true source might—nay, probably would—have baffled its human agent to define.

"A threefold subject may be a technical misnomer, but it is the description which bests fits the opening subject-matter of this movement. The first section of this threefold subject (to retain the appellation) is shown in the eight bars quoted above." Mr. Duncan gives thematic illustrations. "These have all the significance of an introduction, and surely one of the simplest ever designed. That they are not a mere introductory feature is afterwards proved by the phrase being treated as an important and integral part of the leading theme. The second part of the threefold theme-material is seen in bars 9, 10, announced by all the strings. It is plainly in the nature of an accompaniment (and a very beautiful one) to a song. But the complete subject does not unfold itself until we reach bar 13, when the oboes and clarinets—in unison—give utterance to the melody which was in waiting. Beneath this appears the stringed passage (slightly modified) quoted immediately above. Attention may be directed to the delicate gleam of color which the horns and bassoons cast on the picture a brief moment later. Thought succeeds thought with ever-increasing interest and excitement until a powerful climax is wrought and the key of the tonic is reached. Here we meet with a simple little modulation —quite magical in its neatness and beauty (horns and bassoons)— which serves to introduce the second subject. So natural is the transition that any one might hear the movement many times without

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observing the unusual key to which we have been led—namely, G major. Here again the accompaniment precedes the air; but, being identical with that which accompanies the melody quoted, I do not separate them. The strain (first delivered by the 'cellos) is a haunting one, such as the poet had imagined when he tells us:—

'This music crept by me upon the waters,
Allaying both their fury and my passion.'

"A fuller statement follows, where the upper strings take up the song in place of the mellow-voiced 'cellos. The blank bar suggests a sudden break in the blissful dream; we are once more face to face with stern realities.

"This second theme readily lends itself to imitation and other devices—such as the employment of sections of the main melody for the purpose of episode, etc.—and of these Schubert is not slow to avail himself. Indeed, throughout the whole work he seems to be unusually economical of his material, and little or nothing is introduced which does not afterwards unfold many other beauties. We may pass to the codetta, formed of a portion of the second subject, and employed in imitation, as the illustration of our remark. The modulation which induces the repeat is a model of directness; nor is it overlooked in the development.

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"The course of the recapitulation is marked by freshly-discovered beauties, which are disclosed by a treatment both rich and varied. . . . As we near the end we are again reminded of the music of many waters, —'the murmurs and scents of the infinite sea,'—and the last few chords come like the strokes of a hammer, wielded by some invisible hand—and to each stroke a word—but such a word as no *mortal* ear may discover.

"Melody such as is here must have come from fairyland"—Mr. Duncan is now speaking of the second movement—"or from some enchanted country which composers would fain visit could they bring away such strains. There seems scarce any analogy for the inspiration of this movement; we may look in vain for anything at all resembling it in the works of Mozart or Beethoven. The strange blending of peace and passion—and the almost religious atmosphere of the whole—find a counterpart in the well-known passage in the 'Merchant of Venice':—

> 'How sweet the moonlight sleeps upon this bank!
> Here we will sit, and let the sounds of music
> Creep in our ears; soft stillness and the night
> Become the touches of sweet harmony.

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Sit, Jessica; look, how the floor of Heaven
Is thick inlaid with patines of bright gold;
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Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.'

"Extremely delicate contrasts of horns and bassoons (with a pizzicato bass) and violins, violas, and 'cellos, mark the opening of this delicious movement. A break from this quiet vein occurs at bar 33, where the trombones and trumpets utter a broad theme in strong contrasts to the stringed octaves. Repeated in sequential steps, the passage acquires considerable force and character; then it 'dwindles and blends like a peace out of pain,' and flutes, clarinets, and bassoons take up the original tender air. The device of introducing a new theme from sustained single sounds (which keep the ear in an expectant attitude) is here employed with remarkable success. The second principal theme (clarinet solo) thus makes its appearance in the relative minor (C-sharp minor). Who could believe that this plaintive melody—faintly breathed by clarinet, oboe, or flute—should shortly appear clad in thunder—pealed forth by the full orchestra? A new and delightful feature of the continuation of the movement is the duet between 'cellos and basses on the one part and the first and second violins on the other. The return from C to E is a most poetic device, with oboe, flute, horn, and clarinet gently calling to one another, while the strings slowly glide to the appointed key (E major). In the repetition much of the material is untouched; the second theme, however, now appears in A minor in place of C-sharp minor. An especially beautiful and prolonged coda closes the movement.

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VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OP. 56A
JOHANNES BRAHMS

(Josef Haydn born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of "some æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation

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were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).

The first performance in Boston was at one of Theodore Thomas's concerts, January 31, 1874. The Variations have been played here at concerts of the Boston Symphony Orchestra, December 6, 1884, March 19, 1887, October 19, 1889, December 9, 1893, October 31, 1896, October 15, 1898, March 9, 1901, April 15, 1905, December 29, 1906.

The work is scored for one piccolo, two flutes, two oboes, two clari-

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June: "Dollie and I in the sweet June weather."
July: "The poppy glows in the garden bed."
August: "It really makes me very sad."
September: "Do you know of a fairy maiden?"
October: "Autumn's coming o'er the hill."
November: "The Indian chieftain smokes his pipe."
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nets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn, and for the original score it is entitled "Chorale* St. Antoni." The divertimento in which this theme occurs is in B-flat major, and it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished, was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale," and he copied the two pieces.

This divertimento was composed by Haydn probably about 1782–84 and for open-air performance. It was performed at a concert in London in March, 1908, and, as then played, it consisted of an Introduction of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo. The music critic of the *Referee* then said: "There seems to be some doubt as to whether Haydn composed the Chorale and why the folk-song-like tune is so named, is lost in the mysteries of the past. The two concluding numbers are not distinctive except by the curious and buzzing-like character of the tone-color produced by the unusual combination of instruments." At this performance, the first in England, led by Henry J. Wood, a double-bassoon was substituted for the serpent.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-

* It is possible that this neuter form "Chorale" for (*cantus*) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or better yet to the middle age "Chorāula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the songbook itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. *locale, morale*); it is often mistaken to mean a separate syllable."

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bassoon. Mr. Apthorp wrote concerning the variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme: as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann taking a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. Poco più andante. The violins enter, and their figure

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is accompanied by one in triplet in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The meolody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

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VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

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***

Mr. Max Kalbeck, in his Life of Brahms ("Johannes Brahms," Berlin, 1909, Vol. II., Part II., pp. 465–474), has much to say about these variations. He discusses the question whether Brahms was moved to write them by the remembrance of Anselm Feuerbach's picture, "The Temptation of Saint Anthony"; he alludes to the other Anthony, the Saint of Padua; and he tries to find in each variation something illustrative of Anthony's temptations in the Egyptian desert. Mr. Kalbeck even goes so far as to see in the publication of Flaubert" "La Tentation de Saint Antoine" and that of the variations in the same year an instance of "telepathic communication between two productive intellects." But Flaubert had meditated and also written an earlier version of his extraordinary book years before.

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She played for the first time in the United States in Chickering Hall, Boston, December 13, 1906. She gave recitals in Boston on January 12 and February 1, 1907. She played here at one of Mrs. Hall McAllister's "Musical Mornings," January 11, 1909, and gave a recital here on the 20th of the same month.

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Franz Liszt

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar during the Berlioz week, February 17,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp,† at an afternoon

* The date February 16 is given by some biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); Chorus of Sylphs and Gnomes and Sylphs' Dance from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date. J. G. Prodhomme, in "Hector Berlioz" (1905), says: "The concerts of Berlioz at Weimar took place February 17–21."

†Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that Alide might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for her lessons. Her name was recorded in 1861–62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii. pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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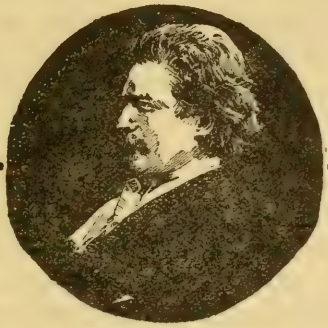
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concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo.

The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is Allegro maestoso, tempo giusto, 4-4.

The second theme, B major, Quasi adagio, 12-8, is first announced by muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and

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answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

"The fourth movement of the Concerto from the Allegro marziale corresponds with the second movement, Adagio. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the scherzo until finally the first

* Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died February 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

"As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale to the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise proscription of the learned critics, I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

This eulogy of the triangle was inspired by the opposition in Vienna

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when Pruckner played the concerto in that city (season of 1856–57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen" ("If I can't play it, I don't play at all—I must not play in Vienna"). She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum* jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the

* For a long and learned discussion whether the sistrum should be included in the cymbal family, see F. A. Lampe, "De Cymbalis veterum" (L. 1, c. 21, Utrecht, 1703).

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power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of wonders?

***

The concerto has been played at concerts of the Boston Symphony Orchestra in Boston by Adèle Margulies (October 17, 1885); Julia Rivé-King (October 16, 1886); Adele aus der Ohe (May 21, 1887, January 16, 1897); Ignace Paderewski (November 19, 1895); Mark Hambourg (January 24, 1903); George Proctor (January 30, 1904); Rudolph Ganz (March 24, 1906); Moritz Rosenthal (December 1, 1906); Olga Samaroff, April 4, 1908. It has been played in Boston by Rosenthal (his first appearance in the United States, November 9, 1888), d'Albert (November 30, 1889), Doerner (February 18, 1892), De Pachmann (Pension Fund Concert, November 27, 1904), and others, and even on a Jankó keyboard (Mathilde Rüdiger, December 20, 1893).

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Mrs. Lichfield refers to the remarks of the Boston Transcript about her distinguished pupil, Miss

Charlotte Grosvenor

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A new and girlish Juliette came to the operatic stage Tuesday afternoon in Miss Charlotte Grosvenor. Miss Grosvenor has never studied abroad, as has Miss Farrar, Miss Nielson and others of this land. She found her voice here and it has been trained here in Boston by a preceptress herself experienced in operatic endeavor and now skillful in imparting her knowledge and the benefit of her practical experience to others of a younger generation. On the whole Gounod's Margherita would have been an easier task for the debutante than Juliette, for it is a more familiar role, one more easily guided by the unchanging conventions of past interpretations. But she chose Juliette and thereby, vocally at least, was certain to gain a larger success if she were to succeed at all.

Distinctively girlish was Miss Grosvenor's Juliette. This daughter of the house of Capulet was no matured woman, sure of hereself, sure of her charms. She was diffident when introduced to a throng of flattering guests; she was shy and reserved at the first encounter with Romeo, though none the less she showed that he had impressed her and attracted her. In the balcony scene she revealed her love for Romeo gradually and with maidenly caution. In Friar Laurence's cell, again, she approached the fateful union and accepted the impressive benediction with apparently full realization of the tragedy to follow, and not at all as budding and even full blooming Juliettes have been known to do. Likewise in the tomb, her grief, her despair, and her determination to die by Romeo's side were of girlish quality.

In truth, if criticism is to be made, in such degree did Miss Grosvenor's repression of dramatic fire deaden the vocal blaze, but it could not weaken the purity of the tone itself, it could not lure it from the pitch and it could not cloud the almost flawless attack on the coloratura passages which Juliette must travel to be an acceptable Juliette. A singer who can meet the technical requirements, avoid the subtle pitfalls and translate the many difficult pages of Juliette's score with only the slightest lapse or deviation, as Miss Grosvenor did, has won two-thirds of the battle. This much seems certain, that Miss Grosvenor, barring a first few moments of tense nervousness, has in her the power of absolute vocal control and of physical poise. The large and fluttering audience was not disappointed; it was even tremulous with joy when the floral parade at the end of the first act brought to Juliette's feet roses and violets sufficient to stock a conservatory.

ENTR'ACTE.

THE ART OF DEBUSSY.

(From the London *Times* of March 6, 1909.)

Three concerts given during the last ten days must have forced upon the attention of willing and unwilling hearers the fact that one of the most curious revolutions in the art of music has been accomplished within the last few years; and indeed the new methods of composition have excited interest in all countries and imitators in not a few. Yet it is doubtful if it should be called a revolution at all, if it be not rather a stage in the regular progression of the art, just as much as those changes which are connected with the names of Monteverdi, Gluck, and Wagner. Like the other French composers of the "modern" school, Claude Debussy, the leader of the present revolution, derives from César Franck, who modified the classical forms so remarkably that they became a new thing in his hands. It is a truism to say of the modern men in all countries that they disregard melodic and harmonic beauty; it is certain that their works often do produce an impression of deliberate ugliness and uncouthness; but while a good many of them seem to be groping their way to individuality by many devious ways, Debussy, almost alone among them, strikes one as answering to a natural impulse, knowing exactly what he wants and how to get it. He could evidently write strict counterpoint if he wished to do so, and his departure from the well-worn paths is well considered, and has surely justified itself by success.

Here, as in France, most persons educated in the rest of music, familiar with the classics and the romantics, with the contrapuntists and with the dramatic composers, will have gone through the experience of feeling that Debussy's compositions hardly belong to

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music at all. He does, indeed, use the resources of music, the human voice, the piano and the instruments of the orchestra, but with quite another intention than is to be sought in the works of earlier musicians. With him it is as if music were ancillary, subordinated to some literary or pictorial idea, to the illustration of some landscape or situation, though he never writes programme music. His only important *ensemble* piece, the string quartet, has, indeed, no external reference, but stands or falls as absolute music, its varying effects of "atmosphere" being free from any pictorial or verbal suggestion. But, apart from this quartet, the new French compositions aim at heightening the impression produced on the mind by something outside the realm of ordered sound. The gleaming of gold-fish in a pool, gardens beneath the dripping rain, the sights and sounds of a Spanish city, moonlight on an ancient temple, pagodas with their swinging bells, the sea in its various aspects of storm and calm, are suggested to the hearer with complete success and complete disregard for the ordinary conventions that have been observed ever since music began to be an art. Not quite all the conventions, indeed, for rhythm still remains; and Debussy's handling of rhythm, while it remains clearly defined, is masterly in skill, although cross rhythms are rare and intricate measures almost unknown. His sense of rhythm may serve as a bridge between his new art and the old art of music. For the elucidation of these pictures no words of explanation or accompaniment are needed; one may like them or not, but one cannot deny the poetical suggestion there is in all.

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In all Debussy's instrumental compositions even those who are most puzzled at first by them must eventually grasp that there are certain principles that have guided the composer. He does not transgress the old rules for the mere pleasure of seeing what people will say; and, strange as his dissonances are, he establishes his right to use them by the success of the result. It is clear that the ancient modes have returned as living influences upon modern art; and nowhere is that influence more powerfully felt than it is in the newest French music. The feeling we enjoy in the average musical composition of the past, of settling down comfortably into one key, hedged about on one side by the subdominant, on the other by the dominant harmony, comes from the long disuse of any scales but our modern major and minor; the old



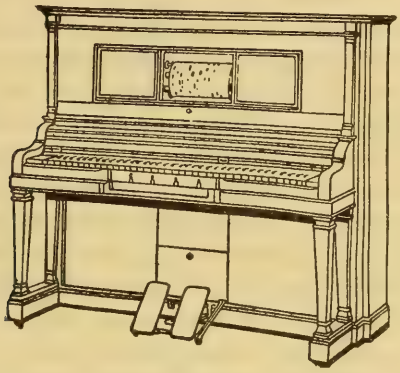
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modes have been slighted and misunderstood so long that when the semitones appear in unexpected places we are apt to think there must be a mistake somewhere. But in fact the old modes allow exactly the kind of liberty in melodic movement which Debussy evidently enjoys; and his use of that liberty is one of his most individual qualities. One mode that is freely employed by him is, indeed, not counted among the ecclesiastical scales: it is a succession of six whole tones, which make a sequence of notes that it is difficult to call a scale at all. The absence of semitones gives a constant element of ambiguity, for obviously such a sequence is as truly in one key as in another. Though the semitone is rare in melodic structure, it is the commonest interval of the harmonic progression; and, if Debussy's methods are ever crystallized into rules for the use of students, the semitone will have to be admitted among the concords. While no note is inadmissible in the formation of any chord, the actual tonic harmony takes a new form by including the submediant, so that the chord of C major is rarely heard, even at the close of a composition, without the presence of an A. On the other hand, it is quite exceptional to find anything like a dominant seventh; and that useful hack of the German composers, the diminished seventh, seems to have been banished from Debussy's studies altogether—which will endear him to many.

When words are associated with this music, the composer preserves his "atmosphere" as cleverly as he does elsewhere, but makes his voices so independent of the accompanying instruments that the task imposed upon the singers must be of exceptional difficulty. There is hardly a bar before the final chord, in any of the songs or in his opera, in which any harmonic connection between the vocal and instrumental parts is easily to be traced; the two seem always to be at cross-purposes; and while this seems an impossible state of things at

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first, yet the hearer who follows the accentuation of the poem or the passage of prose will soon get to feel that the voice is uttering the words with absolute faithfulness to their proper "declamation." Meanwhile the accompaniment by itself is painting the background of the picture without immediate relation to the vocal part. Debussy would never let an ill-accented line stand for the sake of the beauty of the melodic idea with which it was associated. No one has caught so responsively as he the rarefied air of Rossetti's "Blessed Damozel"; no one has set the poems of Verlaine so successfully; and the "Prose Lyrics" are some of the most captivating of French songs.

The work of Debussy's which has excited most controversy is, of course, the opera "Pelléas et Mélisande," written to Maeterlinck's play without modification. In a recent lecture on Debussy it was asserted that none of the many performances given at the Opéra Comique in Paris has passed off without a hostile demonstration; this, perhaps, is more picturesque than precise, but the fact remains that the first hearing of it by a person unused to Debussy's theories and methods does excite a strange irritability. The nerves are set on edge by the apparent impossibility of tracing any connection between what is sung on the stage and what is played in the orchestra. At the end, the hearer has probably been converted to the methods employed, and determines never to miss an opportunity of listening to so enchanting

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a work. Which mood is the right one it may be too soon to decide; for, while those who end by admiring it may be hypnotized by the strange sounds, it may, on the other hand, be only slow-yielding prejudice which leads some people to dislike it intensely. But, whether for good or for evil, it must be admitted that Debussy's music is a fact of great importance in musical art, and worth all the study we can give to it.

***

[The London *Times* also published this editorial article.]

THE USES OF REALISM.

Our musical critic, writing of some works by M. Debussy that were performed at the Queen's Hall, remarked that "the worst of the kind of atmospheric music that M. Debussy writes so well is that the moment realism enters the whole is destroyed." One might almost say that of all music; or, rather, one might say that attempts at realism in music are not destructive only because successful realism in music is impossible. For realism is a method that can only be employed in representative arts, and music is the least representative of all arts. No facts can be stated in music, and it is a mere accident that it can imitate some of the sounds of reality. Such imitations, when they occur in music, do not amount to a statement of fact; and, whatever the composer may mean by them, they sound like mere accidents as much unrelated to the rest of his work as if they were noises breaking in from outside. You cannot suddenly introduce representation as a means of expression into an art that is by nature not representative. The attempt to do so can only break the continuity of your work; for the continuity of music and its expressive power depend altogether upon the relation of sounds to each other, and cannot depend upon the relation of represented facts to each other. The programme may insist upon such a relation of represented facts, but that relation will remain only in the programme and will not get into the music. We



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should never have had any serious talk about realism in music if people in our time had not got the idea that realism in an art is something good in itself, something to be aimed at by every artist, whatever his art or the natural tendencies of his genius may be. Stevenson has pointed out, however, that realism, even in the most completely representative arts, is only a method, not a virtue, and that its value depends entirely upon the manner and the circumstances in which it is employed. It is often supposed that realism means truth, that there must be more truth in the novels of Zola than in the romances of William Morris; in "Hedda Gabler" than in "A Midsummer Night's Dream"; in Rembrandt's "Old Woman" than in Raphael's "Parnassus."

People who talk thus about truth in connection with works of art use the word quite irrelevantly. They have the idea that art is a means of conveying information in a pleasant form about concrete things; at least, they have that idea about the representative arts. No one yet has looked to the symphonies of Beethoven for information about concrete things, or has condemned them for not containing it. Nor has any one contended that music is inferior to the representative arts because it does not convey information. In fact, it is generally agreed that music is more purely an art than any other art, just because it is so free from the necessity of using facts as a means of expression. The truth of music, like the truth of all art, consists in sincerity, not in accuracy. In music and in all art accuracy is only a matter of execution, and therefore a means to an end. When we speak of an accurate artist, we mean, or should mean, one who can do exactly what he wants to do, not one who conveys to us accurate information. These confusions about the nature of truth in art have arisen because some arts are representative and use the representation of fact as a means of

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expression. They are therefore quite different in their methods from arts which are not representative. But still they are arts, and have this in common with all other arts—that their purpose is to express and communicate emotion; and the means which they employ are subsidiary to that purpose. Some artists are more inclined to realism than others, because their emotions are more closely associated with concrete facts. But, even to these, facts are useless for the purposes of their art unless they stir them to emotion. They must have a principle of selection, like the most idealistic of artists, and that principle must be emotional. The defect of realists like Zola is that often they seem to relate or represent facts which are not associated in their minds with any emotion whatever, and which are therefore as irrelevant to their proper purpose as accidental imitations in music. They may convey useful information, but so does a Blue-book, and Blue-books are more trustworthy.

Yet realism has its value, for in all representative arts the artist has to deal with facts. They are his means of expression; and the less grip he has of them, the slighter are his means of expression. That artist is likely to be the greatest whose emotions are stirred by the greatest number of concrete facts. The more closely his emotions are associated with actual facts, the more will he be incited to attempt a various and full representation of those facts, and so the more rich and various will his means of expression become. He will be always enlarging his executive powers with a kind of scientific ardour, that scientific ardour which we see in Rembrandt, in Shakespeare, in Tolstoy, and which alone can preserve an artist from mannerism. Mannerism grows upon an artist who is content to do what he has done often before, who falls into the habit of using the same means of expression over and over again. It is the besetting sin of all artists whose emotions

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are not closely associated with actual facts, for they do not increase their means of expression. Lacking curiosity about life, they lack curiosity even about their art. It becomes a mere habit to them, and they fall into those tricks by which habit imitates conscious purpose. The world passed in the eighteenth century through a period of mannerism in most of the representative arts; and the realism of the nineteenth was the result of a reaction produced by disgust at that mannerism. The art of the eighteenth century was lacking in curiosity; and it was right and natural that artists should become more curious again. But every reaction has something irrational in it; and modern realism is irrational when its curiosity ceases to be artistic and becomes merely scientific, when artists relate or represent facts only because they are facts, not because their emotions are associated with them. And when the artist chooses facts because they are unpleasant, his unreason becomes morbid.

AN IMMORAL OPERA.

BY PHILIP HALE.

The protests against Richard Strauss's "Salome"—and the most virulent protests are from those who have not seen the opera and have not read the tragedy—remind the student of opera that other music dramas have been as violently attacked.

After Christian and Faithful got out of the wilderness, they saw a town before them which was named Vanity; and at the town there was a Fair kept called Vanity Fair. "It beareth the name of Vanity Fair because the town where 'tis kept is lighter than Vanity; and also because all that is there sold, or that cometh thither is Vanity." All

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sorts of merchandise were sold there, from houses to wives, from honors to blood. There were to be seen jugglings, games, cheats, apes, knaves and rogues, thieves, false-swearers.

"And as in other fairs of less moment, there are the several rows and streets under their proper names, where such and such wares are vended; so here likewise you have the proper places, rows, streets (viz., countries and kingdoms), where the wares of this fair are soonest to be found. Here is the Britain Row, the French Row, the Italian Row, the Spanish Row, the German Row, where several sorts of vanities are to be sold."

The first edition of the first part of Bunyan's "Pilgrim's Progress" was published in 1678. Opera, born in Italy, was then almost eighty years old, but Italian opera singers did not begin to arrive in England until the end of the 17th century. In 1692 the coming to London of an "Italian lady that is so famous for singing" was announced. She was Francesca Margherita de l'Epine, the first Italian singer of any note who appeared in England. But there had been talk in London of a performance of Italian opera in 1667. Twenty years before that, John Evelyn, travelling in Italy, described the operas of that country, and in 1659, visiting a brother in London, he saw "a new opera, after the Italian way, in recitative music and scenes, much inferior to the Italian composure [*sic*] and magnificence." Did Bunyan have any thought of opera when he gave a row in Vanity Fair to the Italians?

An illustrated edition of "Pilgrim's Progress" was both the terror and the delight of my boyhood. The picture of the foul fiend, Apollyon, with his dart, had a peculiar fascination, and, going upstairs to bed, I would have sworn that Apollyon was close behind me in the shadows. The pictures of the Slough of Despond and of the Valley of the Shadow of Death, and the portrait of Giant Despair were also

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well calculated to give any youngster gooseflesh. But there was one picture of which I was never tired. It was more entrancing than that of the Delectable Mountains or that of the Heavenly City. This picture was by George Cruikshank, and it was a vivid representation of Vanity Fair. In the Italian booth singers in costume, with mouths wide open and with outstretched arms, were shouting and squalling. In the French booth shameless but beautiful women were capering in extremely short skirts. The result of looking at this picture again and again was an intense desire to see these sights, although the artist had introduced scenes of drunkenness and murder in other parts of the fair. There was also the impression made on a youthful mind that opera was an immoral entertainment, delightfully immoral.

Opera was not given in this little town, where the only theatre was the Town Hall, and the shows were either those of negro minstrels, who paraded Main Street in the morning, and according to Dea. Kingsley, the tailor in Shop Row, had a dissipated air, or the circuses, with tent pitched on meadow land. Yet "Il Trovatore" was once performed in the Town Hall by amateurs, but Leonora and Azucena were in private life good housekeepers, the Count di Luna was an accomplished dentist, and Manrico played the organ in church; therefore, there was no outcry against the performance, nor did the clergymen thunder against it from pulpit. Not till I saw an opera in the Academy of Music in New York, forty years ago, did I realize, still young, that, if opera were inherently immoral, it might also be extremely dull.

Let any one read the accounts in the newspapers of the years in which "La Traviata" was produced for the first time in London and in Boston, and he will rub his eyes to read the print clearly. It now seems impossible that there should have been such heated discussion.



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Here is an extract from the review published in the *Spectator* (London), August 3, 1856: "The highest society in England has thronged the opera house night after night to see a very young and innocent-looking lady personate the heroine of an infamous modern French novel, who varies her prostitution by frantic passion suddenly conceived for one of her numerous lovers, and is brought up to the modern standard of interest by dying of consumption on the stage. . . . We should have thought the production of 'La Traviata' an outrage on the ladies of the aristocracy who support the theatre if they had not, by crowding their boxes every night, shown that they did not notice the underlying vice of the opera."

Or read this extract from an editorial article published in the *Times*. After saying that he was not a "Puritan," and that he was willing to concede a large measure of license to the stage,—he here mentioned examples of the "licentious" classic drama,—the writer proceeded: "There is a wide step from these representations to the impersonation of all that is most foul and hideous in human nature and its exhibition upon the stage with all the alluring additions of scenery and song. To come to the point, for some months past an opera bearing the name of 'La Traviata' has been represented at Her Majesty's Theatre, which, from its subject, should never have been exhibited on any stage. This opera is founded upon a tale as profoundly immoral as itself, which was published not long ago in Paris. The subject is this. . . . It is unnecessary as it would be disgusting to enter here into minute particulars. Suffice it to say that all the interest is concentrated upon this wretched girl. It is for her that pity is asked, and it is to her that pity is given. She is the erring but repentant sinner,—the heroine for whom our sympathies are aroused. The novel is the apotheosis

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of prostitution, and upon the stage is added a clinical lecture on consumption in its direst form."

And what, pray, was the result of these and other diatribes? When "La Traviata" was given in London in the course of a supplementary season, the *Observer* said: "Masses of people, principally ladies, poured into the theatre in such a stream that the oldest opera frequenter never witnessed its parallel. A morning contemporary of large circulation and great influence had especially denounced 'La Traviata' on the score of immorality, and had called upon the people of London, in the name of everything virtuous, to mark their sense of what was right by keeping away from the performance. The people answered this appeal by crowding the theatre to suffocation, and the tardy protest of the virtuous journal in question was met with prompt and practical defiance by the mothers and daughters of the metropolis."

The manager of Her Majesty's Theatre at the time was Mr. Benjamin Lumley, one of the most entertaining characters in the annals of the opera house. The first Violetta in London was Marie Piccolomini, who was advertised by Mr. Lumley as "the descendant of a noble Italian family, which had given popes, cardinals, generals and statesmen to her native country; the child of a race so often illustrated in history; living in right of her name, her title, and her family connections, in the first Italian society of Rome and France, she had from her earliest childhood conceived irresistible longings, augmenting with years, to devote herself to the public profession of that art she felt within her, and which seemed to point out the curse of her destiny," etc., etc. This description is taken from Lumley's "Reminiscences of the Opera," and it will at once be seen that he was in no crying need of a press agent. Mr. Lumley published an elaborate defence of "La Traviata" "against the accusation of its blatant 'immorality.'" The

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Times published it and added a "still more crushing denunciation." The opera house was crowded; Miss Piccolomini sang; Mr. Lumley counted the box office receipts, and his smile widened to his beautiful side whiskers and descended to his chin beard.

No doubt the impersonation of Violetta by Miss Piccolomini contributed largely to the denunciation that now seems as absurd to us as the outcry of Mr. William Winter against certain plays by Ibsen. Chorley, who was not a prude, tells us that Piccolomini's voice was weak and limited; that she was not sure of her intonation and had no execution. "That which was wanting she supplied by a behavior which enchanted several of the persons who sit in the stalls." He also says: "Never did any young lady, whose private claims to modest respect were so great as hers are known to be, with such self-denial fling off their protection in her resolution to lay hold of her public, at all risks. Her performance at times approached offence against maidenly reticence and delicacy." Yet Chorley declared Violetta to be her best performance. "When she played Zerlina in 'Don Giovanni' such virtue as there was between the two seemed absolutely on the side of the libertine hero, so much invitation was thrown into the peasant girl's rusticity."

Later he praised Mme. Bosio as Violetta. She sang and played "with that half elegance, half distraction of manner which alone could

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make such a heroine supportable for the purposes of musical art. Whereas Mlle. Piccolomini (on the stage) was the willing grisette, Mme. Bosio was the woman whom bad chances had driven into fitful recklessness."

Chorley was not much shocked by the "immorality" of the opera itself. He characterized the fulminations against it as ridiculous to "any one familiar with the musical stage; who are compelled to admit that the opera house can never have been considered as a place in which our art has been devoted to the service and illustration of that only which is high and pure and righteous. It was the commonplace nature of the sin and shame and sorrow which revolted such persons as were really revolted, and which absolutely provoked a manager's defence of the tale as conveying a salutary warning to the young men of our times!"

Richard Grant White looked on Miss Piccolomini with a more tolerant eye when she appeared as Violetta in New York in 1858. He described her as "a childish, overdressed figure, almost like a great show doll," whose singing was well enough, though there were amateurs in New York who were better. "Nor was she either beautiful or a good actress." Yet she was successful, and why? "She was the most perfectly lady-like coquette that had been seen on the lyric stage of her generation."

Artemus Ward heard her in concert. "I like her gate. She suits me. There has bin grater singers and there has bin more bootiful wimin, but no more fassinatin young female ever longed for a new gown or side to place her hed agin a vest pattern than Maria Picklehomony. Fassinatin peple is her best holt. She was born to make hash of men's buzzums & other wimin mad becaws thay ain't Picklehomonies.... Every time she cum canterin out I grew more and more de-

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lighted with her. When she bowed her hed I bowed mine. When she powtid her lips I powtid mine. When she larfed I larfed. When she jerked her hed back and took a larfin survey of the aujience, sending a broadside of sassy smiles in among em, I tried to unjint myself & kollapse. When in tellin how she drempt she lived in Marble Halls, she sed it tickled her more than all the rest to dream she loved her feller still the same, I made an effort to swaller myself; but when, in the next song, she look strate at me & called me her Daar, I wildly told the man next to me he mite hav my close, as I shood never want 'em again no more in this world. [The *Plain Dealer* containin this communicashun is not to be sent to my famerly in Baldirsville under no circumstances whatsomever.]"

And thus did Artemus Ward rise to a loftier height of criticism than either White or Chorley.

The arguments for and against "La Traviata" were reprinted in *Dwight's Journal of Music* for 1856–57. They are entertaining reading. When the opera was first performed in Boston (June 8, 1857), Marietta Gazzaniga was the heroine. It was not much liked, and it had little drawing power. Mr. Dwight then said that for some reason or other the public had the idea that the opera should not be seen by decent people. He cared little for the music, and he made the rash statement that Verdi's invention "seemed exhausted"!

Even Emma Abbott, who put moral tone into "Faust" by introducing "Nearer, my God, to Thee," in the Garden scene, was finally persuaded to impersonate Violetta, though she, as Sadie E. Martin,



her biographer, assures us, "was always the woman who would be good, who appealed to society to aid her, and who sacrificed her love to save a heart-broken father from despair."

"La Traviata" still lives, as does "Camille." Dr. Dio Lewis raged against "Faust"; he said that no prudent mother would take her daughter to a performance of Gounod's opera, and he described, in singularly passionate terms for a stern moralist who was always recommending a low diet, the emotions of a young girl during the opera, in her chamber after the opera, and her recollections, her present thoughts and also her anticipations for some days afterward. Verdi's opera does not interest many in this country, unless a celebrated prima donna impersonates Violetta, but no one now looks on the opera as insidiously or brutally immoral.

What would the London journals that roared against "La Traviata" have said to "The Valkyrie," "Iris," "Manon," or "Tosca," with the sight of a live baron knocking the furniture about in his desire to clutch Floria? Even in those years they did not protest against "Don Giovanni," "The Marriage of Figaro," "Lucrezia Borgia," or "Rigoletto," that, as a correspondent of the *Times* remarked in blunt speech, revealed through nearly an entire act "the lewd dalliance of an *accrocheuse de la rue*." "It is for the music," he said, "not the wretched libretto, that people go to the opera. From the opera they bring away with them but the airs, as from the drama they bring the words and the story." And how many of the citizens and citizenesses of Boston know the story of "The Marriage of Figaro"?

Thus the years go by, and we all grow more and more tolerant. Did not Mr. Heinrich Pudor write an enthusiastic pamphlet in praise of "Cavalleria Rusticana" as a powerful defence of the sanctity of marriage? And why defence? Because, forsooth, the husband killed Turiddu. But Lola no doubt kept on singing and making eyes at a successor.

The wonder of it all is that opera is taken so seriously by some.

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Mr. Maquarre studied music at the Paris Conservatory, where he took prizes for *solfège* in 1891 and 1892, and in 1893, as a pupil of Altès, he took the first prize for flute-playing. He was a pupil of Massenet in composition. After engagements in the orchestras of Colonne and Lamoureux, he became the first flute of the Boston Symphony Orchestra in 1898, and still holds that position. He has played here in many chamber concerts,

Mr. Maquarre has composed "Dolores," a grand opera; "The Far Away Isles," opéra-comique; "Midsummer," opéra-comique; orchestral music, "Chanson d'Amour," "Hymne à la Lune," "Indian Suite," which have been played here at "Pop" concerts,—the suite was performed recently by the St. Louis Symphony Orchestra, led by Mr. Zach; and songs.

This overture was composed in 1903, when Mr. Maquarre was living at a seashore resort in France, and it was played by a local orchestra. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and the usual strings. It opens with four measures of an introduction for full orchestra, and this figure serves later as the introduction to the main body of the overture. This opening is in D major, Allegro con fuoco, 2-2. A short andante, 3-4, follows. The opening figure is repeated in transposed form, and an andante of some length follows in which thematic material occurs that is used later. The main body is in D major, Allegro con fuoco, 2-2. The chief theme is sung by the oboe with wood-wind accompaniment. The second theme, of a livelier nature, is given to the wood-wind, with supplementary measures for strings. There is a contrasting section, Andante. As played at these concerts, the regular form of the overture, as written, is not preserved. There is a brilliant coda.

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Strube . . . . . Symphony in B minor (MS.)
First performance

Wagner . . . . . Prelude to "Lohengrin"

Wagner . . . . . Bacchanale from "Tannhäuser"

Wagner . . . . . Funeral March from "Dusk of the Gods"

Wagner . . . . . "Ride of the Valkyries"

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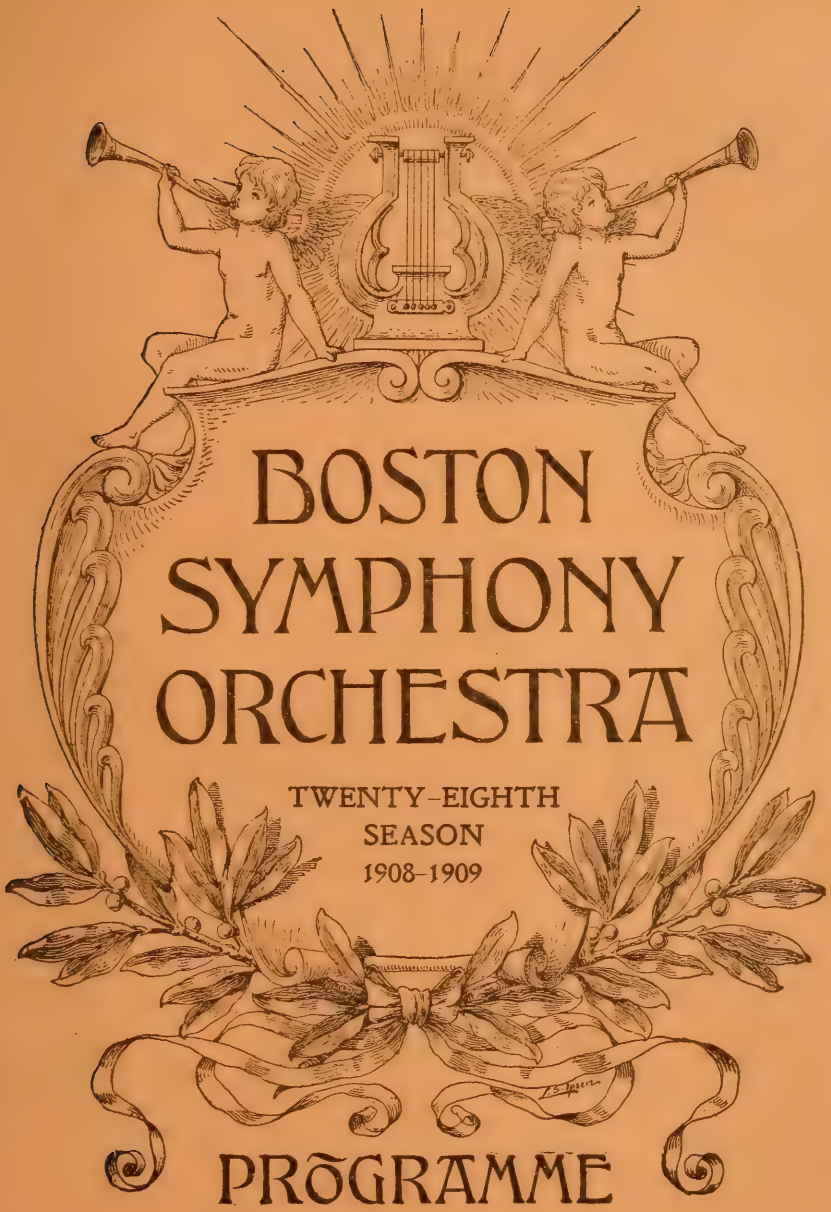
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SATURDAY EVENING, APRIL 3, at 8 o'clock.

PROGRAMME.

Strube . . . . . Symphony in B minor (MS.)
First performance

I. Andante; Allegro commodo.
II. Adagio ma non troppo.
III. Scherzo; Allegro vivace.
IV. Allegro energico.

CONDUCTED BY THE COMPOSER.

Wagner . . . . . Prelude to "Lohengrin"

Wagner . . . . . Bacchanale from "Tannhäuser"

Wagner . . . . . Funeral March from "Dusk of the Gods"

Wagner . . . . . "Good Friday Spell" from "Parsifal"

Wagner . . . . . Ride of the Valkyries

There will be an intermission of ten minutes after the symphony.

Special Notice. Because of Good Friday the next public rehearsal will be on Thursday Afternoon, April 8.

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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I am indebted to Mr. William Lyman Johnson,* of Boston, for the following analysis of Mr. Strube's symphony:

The first and second movements of this symphony were composed by Mr. Strube in the summer of 1907, at Bar Harbor, Maine, and the third and fourth movements in the spring of 1908.

This work is in the strict sonata form, but the development does not follow the traditional manner, as it is freer and more atmospheric in effect.

The symphony is scored for three flutes, one flute interchangeable with piccolo, two oboes, one English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, glockenspiel, harp, and the usual strings.

The symphony opens with an introduction, Andante, 6-4, with a "motive" played by flutes and violas, with an accompaniment of strings. This theme, later on, merges itself into the first movement, Allegro commodo. The first subject of this movement is announced by the flutes and clarinets, and is immediately followed by a subsidiary theme, given out by the wood-winds, and with it is combined the "motive" of the introduction. After some development and transitional work, the second subject in E minor appears in the horns, and is continued by the clarinets, then by the oboes. This is of cantilena

* Mr. Johnson was born in Boston. In boyhood he studied voice, sight-reading, and singing, and afterwards the violin with various teachers. In 1893 he entered the class of 1897 at Harvard University. Upon finishing college work, he continued his musical studies in composition, counterpoint, canon, fugue, and orchestration. Mr. Johnson has written a number of songs and pieces for different instruments,—violin, 'cello, pianoforte, and organ, also ensemble compositions, among them an "Andacht" for organ, harp, and violin, which has been played in Boston and New York; an arrangement of Schumann's "Nachstück," No. 4, in F major, for organ and large brass choir; a trio for pianoforte, voice, and viola d' amore; a scene; Persian Serenade for orchestra, tenor, and chorus; a poem for string quartet (with original verses), performed in private; a lyric song for voice and pianoforte with violin obbligato; a "Song of the Sea" for baritone voice and two pianofortes, four hands; church music; five orchestral preludes; and incidental music for the drama, "The Choir Invisible," performed in 1899 in Washington, Chicago, and other places, and in 1900 in the Park Theatre, Boston.

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character, and is followed by a subsidiary theme of livelier mood in E minor. A short theme of transitional nature, made up of the motive of the introduction, leads into the development, which begins with fragments of the first theme of the Allegro, played by three trumpets, sustained by strings, wood-winds, and percussion instruments, and is then rhythmically changed and played in augmentation by the trombones, and continued in a new mood by flutes and oboes, with an accompaniment of muted horns. Parts of the first subject, in diminution in the wood-winds, lead up to a climax. The first theme enters again, and after it the second subject appears in A minor. A short coda, which consists of the first subject in augmented form, is worked up to a climax for full orchestra, and ends the movement.

The second movement, Adagio ma non troppo, 4-4, opens with a few measures of introduction for strings and flutes, which lead to the first subject in G major played by the clarinet. After a development of this theme, a second subject of churchly character enters *p*. The closing measures of this section are continued and moulded into a figurative accompaniment for a new theme given out by the oboes. Fragments of the second subject appear and are developed into a climax, in which the second subject is played by the trumpets and trombones against the whole orchestra. After a decrescendo the closing measures of the second subject, which had become an accompaniment for the oboe melody, are now taken up by the trumpets as a distinct theme with an accompaniment of strings and a contrapuntal figure by the oboes. A forte cry of the orchestra interrupts the tranquil atmosphere, but it soon returns, sounded softly by the horns. After a short transition the second subject enters again, and is played by solo 'cello, in G major. Fragments of the first subject appear in different voices of the orchestra, and the movement comes to a soft close.

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The third movement, Scherzo, E minor, Allegro vivace, 2-2, is in the form of a dance, light and playful. Owing to the rapid change of tonalities and the use of shifting unexpected harmonies, this movement almost eludes analysis. Broadly speaking, the movement consists of an introductory theme, and what is really a second theme, and from these the whole of the Scherzo is made. After a short prelude the introductory theme is announced by horns and continued by trumpets. A feature of this movement is the use of the intervals of seconds.

The fourth movement, Allegro energico, 4-4, opens with the announcement of the first subject by trumpets and horns. Out of this material a subsidiary theme of livelier character is developed, which leads directly into the second subject, G major, 3-2 rhythm. After the development the first subject does not return, but the subsidiary theme to the first subject appears and passes into the second subject in B major. A coda, in which the second subject is heard in the trombones, in augmented form, closes the movement.

***

Mr. STRUBE was born at Ballenstedt, a little town in Anhalt, not far from Halberstadt. His father was town musician in his native place, and he was Gustav's first teacher. The son studied afterwards four years at the Leipsic Conservatory,—the violin under Brodsky, the pianoforte under Keckendorf, and composition under Reinecke and Jadassohn. Mr. Strube then went to Mannheim, and taught at the Conservatory. He came to the United States in 1891, and since then has been one of the first violins in the Boston Symphony Orchestra. He is also well known here as a conductor. His chief works are as follows:† Suite for violin and pianoforte; overture, "The Maid of

† An asterisk denotes a first performance in Boston. A double asterisk denotes a first performance.

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Orleans," Op. 8, Boston Symphony Orchestra, February 16, 1895;** Symphony in C minor, Op. 11, Boston Symphony Orchestra, April 4, 1896; Violin Concerto, Op. 13, Worcester (Mass.) Festival (Mr. Kneisel violinist), September 22, 1897,** Boston, Boston Symphony Orchestra (Mr. Kneisel, violinist), December 11, 1897;* Overture for trumpets, horns, trombones, tuba, kettledrums, Apollo Club, Boston, January 27, 1898;** Rhapsody for orchestra, Op. 17, Boston Symphony Orchestra, April 20, 1901;** Hymn to Eros, January 25, 1903,** concert in Boston for the Germanic Museum; Fantastic Overture, Op. 20, Boston Symphony Orchestra March 12, 1904;** Prayer of Iphigenia, from Goethe's "Iphigenia in Tauris," for mezzo-soprano and orchestra, Chickering Production Concert (Miss Josephine Knight, mezzo-soprano), March 23, 1904;** String Quartet in D major, Hoffmann Quartet Concert, March 1, 1905,** March 5, 1907; symphonic poem, "Longing," for orchestra and viola solo (Mr. Ferir, viola), Boston Symphony Orchestra, April 22, 1905;** Concerto in F-sharp minor for violin and orchestra (Mr. T. Adamowski, violinist), Boston Symphony Orchestra, December 23, 1905,** December 29, 1906; two symphonic poems for orchestra and viola solo, "Longing," "Fantastic Dance" (Mr. Ferir, viola), March 28, 1908.**

Mr. Strube has recently been appointed associate conductor of the festival concerts of the Worcester (Mass.) County Musical Association.

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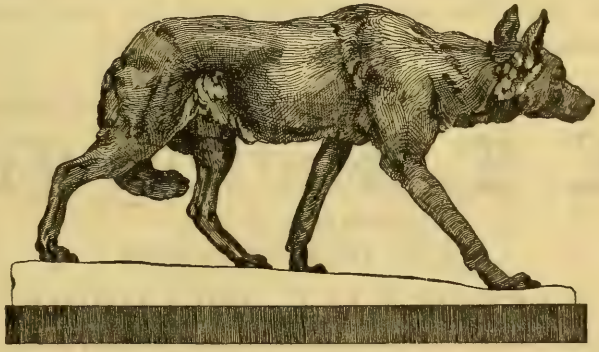
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"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change and ruin in the changing the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable

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to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf and Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of "Lohengrin" (in German) in the United

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's Life of Wagner; the indices of the volumes are commendably full.

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States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

The first performance of "Lohengrin" in Boston was in Italian at the Globe Theatre on December 14, 1874. Mr. Muzio conducted. The cast was as follows: Elsa, Mme. Albani; Ortrud, Miss Cary; Lohengrin, Carpi; Telramund, del Puente; the King, Scolara; the Herald, Hall.

The first performance here in German was on March 27, 1877. Mr. Neuendorff conducted, and the cast was as follows: Elsa, Mme. Pappenheim; Ortrud, Mme. Perl; Lohengrin, Werrenrath; Telramund, Preusser; the King, Blum; the Herald, W. Formes.

The Finale of the first act was performed here "for the first time in America" at the Orchestral Union concert, Mr. Zerrahn conductor, March 26, 1856; the "Frauenchor" was performed at a concert of the same society on January 3, 1855.

The Prelude to "Lohengrin" was performed here for the first time at a Philharmonic Concert, January 14, 1860, and it was then called on the programme "First Introduction to 'Lohengrin.'"

Before the first performance of the whole opera in 1874, selections from the opera were sung at Mechanics' Hall, April 27, 1872, at a concert arranged by Mr. Richard C. Dixey. The solo singers were Mrs. Osborne, Dr. Langmaid, and Mr. Schlesinger. The orchestra was represented by Messrs. Dixey and Tucker, pianists.

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motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettle drums, cymbals, four solo violins, and the usual strings.

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host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers.

"To the enraptured look of the highest celestial longing for love, the clearest blue atmosphere of heaven at first seems to condense itself into a wonderful, scarcely perceptible but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel (the Grail) in its midst, it insensibly descends from the blazing heights of heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who, from the lowest depths of his palpitating heart, feels himself wonderfully urged to holy emotions.

"Now throbs the heart with the pain of ecstasy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimulated to a wondrous growth by the vivifying magic of the vision; however much it can expand, it will break at last with vehement longing, impelled to self-sacrifice and toward an ultimate dissolving revels again in the supremest bliss as, imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold

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it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into an ever-decreasing brightness which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing, and the angelic host vanishes in the glorious light of heaven's blue sky, as, before, it thence came down."

The Prelude was last played at one of these concerts May 1, 1897.

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(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, the Landgrave, Dettmer; Tichatschek, Tannhäuser; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Mrs. Schröder-Devrient; A Young Shepherd, Miss Thiele.

"Tannhäuser," opera in three acts, book translated into French by Charles Nuitter, music by Wagner, was produced at the Opéra, Paris, March 13, 1861. The story of the first performance, of the opposition of the Jockey Club, of the tumultuous scemes, of the withdrawal of the opera after three performances, is familiar to all students of Wagner, opera in general, and Parisian manners. They that wish to read the tale told without heat and with an accuracy that is the result of patient investigation and exploration should consult Georges Servières's "Tannhäuser à l'Opéra en 1861" (Paris, 1895). It is enough to say that the Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put upon the stage of the Opéra. Alphonse Royer, the manager, was ordered to spare no expense. And remarkable concessions were made,—as the permission to introduce a German singer.

The cast at the first performance of the Opéra, Paris, was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax; Venus, Fortunata Tedesco; A

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April: "A rainpool lies just over the way."
May: "May is coming, listen! hark!"
June: "Dollie and I in the sweet June weather."
July: "The poppy glows in the garden bed."
August: "It really makes me very sad."
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Young Shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes were made for the performance in Paris. There was need of a ballet scene, and this Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choregraphic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was

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abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M. Petipa does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

"Tannhäuser" was revived at the Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus. There were thirty-three performances that year, nineteen in 1896, seven in 1897, seven in 1898, sixteen in 1899, sixteen in 1900, sixteen in 1901, six in 1902, and fifteen in 1903.

There is much interesting information about the first Parisian production of the opera in Wagner's letters to Mathilde Wesendonck, translated into English by Mr. W. A. Ellis (London and New York, 1905). For his description of the Bacchanale see pp. 219–223. Of the original version he said: "This court of Frau Venus was the palpable weak spot in my work: without a good ballet in its day, I had to manage with a few coarse brush-strokes and thereby ruined much; for I left this Venusberg with an altogether tame and ill-defined impression, consequently depriving myself of the momentous background against which the ensuing tragedy is to upbuild its harrowing tale. . . . But

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I also recognize that, when I wrote my 'Tannhäuser' I could not have made anything like what is needed here; it required a greater mastery, by far, which only now have I attained: now that I have written Isolde's last transfiguration, at last I could find alike the right close for the 'Fliegende Holländer' overture, and also—the horrors of this Venusberg." Wagner in the same letter (Paris, April 10, 1860) speaks of his purpose to introduce in the scene "the northern Strömkarl, emerging with his marvellous big fiddle from the foaming water," and playing up for a dance.

***

The first Tannhäuser at Paris was Albert Niemann* (1831–), one of the most distinguished of Wagnerian singers. (He visited the United States in 1886–87, and made his début at New York, November 10, 1886. as Siegmund.) He studied the part in French with Obin, who declared that he was a most intelligent pupil. "When he came to Paris, his German accent was very pronounced." Niemann, by the way, had taken singing lessons of Duprez before this. "All his *d's* were *t's*, his *f's* were *v's*, his *b's* were *p's*, and his *p's* were *b's*. He gained enormously in three weeks." He was always known as a devoted admirer of Wagner; and a story told by Émile Ollivier, in his "L'Empire Libéral," vol. v. (1900), seems incredible. Ollivier states that Niemann

* A life of Niemann has been written by Richard Sternfeld.

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saw the storm coming, foresaw the angry mob, was frightened, and told Scudo that he would withdraw from the opera if he himself would be let alone. If this story came from Scudo, it is hardly worth a thought; but we know from other sources that Niemann "had been intimidated by hostile influences," and "created a sensation" at rehearsal by refusing to sing the new version of his scene with Venus. Wagner himself wrote to Mme. Street that he was not sure of his tenor. Niemann was engaged at a salary of six thousand francs a month. Tedesco, the creator of Venus in the Paris version, received the same sum.

Fortunata Tedesco, of Mantua, may still be remembered by the oldest opera-goers of this city, for in 1847 she drew all men unto her at the Howard Athenæum. She was twenty-one years old when she came here as a member of the Havana Opera Troupe. When she sang, the seats commanded a premium of four or five dollars. It was in "Ernani" that she shone with dazzling brilliance, although she also appeared in "Norma," "Saffo," "The Barber of Seville," and as Romeo. Colonel W. W. Clapp tells us, in his "Record of the Boston Stage," that the honors paid to her "attained their greatest excess in the casting at her feet of a warm admirer's hat and cane, in token of his own entire prostration."

Richard Grant White, whose appreciation of women was not confined to the heroines of Shakespeare, thus describes her:—

"Tedesco was a great, handsome, ox-eyed creature, the picture of lovely laziness until she was excited by music; and then she poured out floods, or rather gusts, of rich, clear sound. She was not a great artist, but her voice was so copious and so musical that she could not be heard without pleasure, although it was not of the highest kind."

She had improved when she arrived at Paris in 1851, for Arthur

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She created the part of Venus at her birth, but she was thirty-five when she appeared as Wagner's ideal. Wearied by the endless rehearsals,—there were one hundred and sixty-four in all,—she grew impatient, and she was with difficulty restrained from marking Wagner's face with her nails.*

Marie Sasse (also known as Sax or Saxe) was born at Ghent, January 26, 1838. She died on November 6, 1907, at Sainte-Périne. Her father, a band musician, gave her her first lessons. She sang at the age of thirteen at a charity concert. Her father died, and, in order to earn money for her mother and herself, she sang in *cafés-concerts* in Brussels, Antwerp, and finally in Paris. In the last-named city she took lessons of Mme. Ugalde. Carvalho happened to hear her, and engaged her for the Théâtre Lyrique, where she made her début, October 1, 1850, as the Countess in "The Marriage of Figaro." The

* Wagner wrote to Mathilde Wesendonck: "Mme. Tedesco, expressly engaged for me, has a superb head for her rôle, only the figure is just a shade too ample; talent very considerable and well suited."

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next morning she was famous. A year afterward she was engaged at the Opéra, and she remained there, as one of its brightest stars, till 1870. After the Franco-Prussian War she sang at the Théâtre Italien, and in Spain, Portugal, and Belgium. She left the stage about 1890; she lived in Brussels for a time, then made Paris her dwelling-place. She taught. Her most celebrated pupil is Mme. Rose Caron. Her later years were years of poverty, and a performance was given for her benefit about a year before she died. When she went to Paris, she called herself Marie Saxe, but Adolphe Sax, the manufacturer of musical instruments, protested against the use of his name, though she had added an "e," and the Civil Tribunal of the Seine in 1866 obliged her to suppress the "x." This gave rise to these lines:—

Qu'elle soit Sax, Saxe, ou Sasse,
C'est un astre qui tient sa place
En météore turbulent!
Voix sonore et femme étoffée,
Aspect de poularde truffée
De talent!

She was married, in 1864, to the Count Armand de Castan, known on the operatic stage as Castelmary. They separated in 1867. He came to the United States in 1879. A singer of imposing presence and marked dramatic force, he died on the stage of the Metropolitan Opera House when singing Tristan in "Martha" on February 10, 1897.

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He was last seen in Boston as a member of the Abbey, Schoeffel and Grau Opera Company in February, 1896, at Mechanics' Building as the Duke of Verona, Remigio ("La Navarraise"), Guillot ("Manon"), and he took the part of Brander in a performance of "The Damnation of Faust."

Marie Sasse's "Souvenirs d'une Artiste" was published at Paris in 1902. It is dedicated "to the memory of Meyerbeer and Richard Wagner." She described Wagner as nervous, but the most affable of men during the rehearsals of "Tannhäuser." "Hard to satisfy, he knew how to refrain from appearing as exacting and he obtained from all, through consideration and persuasion, the greatest amount of work and intelligent application. He was particularly attentive, I may say even affectionate toward me. His judicious advice as artist and also as composer was infinitely valuable." Wagner gave her the score he had used at rehearsals and wrote on the first page "To my courageous friend, Miss Marie Sax, the composer Richard Wagner."

The operas in which Mme. Sasse made the most profound impression by vocal brilliance and force and passionate acting were "La Juive," "L'Africaine," "La Reine de Saba," "Il Trovatore," "Les Vêpres Siciliennes," "Les Huguenots," "Don Giovanni," and "Robert le Diable."

The criticisms were as a rule favorable, so far as the singers were con-

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cerned. Léon Leroy was not satisfied with Niemann, "whose voice," he wrote, "is worn out in the upper register, and he therefore seizes the occasion to send forth from time to time inhuman sounds." Nor was he pleased with Tedesco: "She is reduced to low tones: the rest of her voice vanished during the rehearsals." Gasperini confirms this last statement: "The changes in the scene of Venus compelled Tedesco to begin again the study of her part, and the difficulties of intonation had tired her voice."

***

The first performance of "Tannhäuser" in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover." The Bacchanale was performed from manuscript at a Thomas concert, November 28, 1873.

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Lichtmay as Elisabeth; Roemer as

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***

The part of Tannhäuser was created by Joseph Alois Tichatschek (1807–86), who was a member of the Dresden Opera House from 1838 to 1872. The part of Venus was created by Wilhelmine Schröder-Devrient (1804–60). The passionate lovers of the story were shown on the stage as mature persons of discreet years, for the Tannhäuser was thirty-eight years old and Venus was in her forty-first year.

Tichatschek was for years the glory of the Dresden Opera House; but there were cavillers even when he was at the zenith of his glory. He was a dramatic, not a lyric singer. He was accused of stiffness in gesture and certain mannerisms that grew upon him while he was under the influence of Schröder-Devrient. His voice was not naturally free or flexible, and he was ill at ease in the Italian operas of the repertory of the period. "Al. Sincerus," the author of "Das Dresdener Hoftheater" (1852), does not attempt to suppress the criticisms unfavorable to his hero; on the contrary, he publishes them at length, and then he exclaims in a fine burst: "Tichatschek is a German singer. We are in Germany, and, thank God, we are not without old and new German works, which can stand honorably in competition with the new Italian weak and sickly productions."

But let us listen to the testimony of an outsider, an acute, most experienced, discriminating judge of singing. Henry F. Chorley heard Tichatschek in several operas, among them "Tannhäuser." He wrote of him: "Among the tenors of Germany, Herr Tichatschek bears a high reputation; and few, in any country, have ever crossed the stage with an ampler proportion of natural advantages. He is of the right height, handsome, his voice strong, sweet, and extensive, taking the

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altissimo notes of its register in chest tones. He possessed, too, in 1839, a youthful energy of manner calculated to gain the favor of all who hear and see him. But, on returning to Dresden in 1840, I found that he had abused this energy to the evident deterioration of his voice and style; and there was cause to fear that a few seasons more may rivet him in bad habits never to be thrown off, such as sink their owner among the disappointing legion of those who 'might have done great things.'"

After Chorley had heard "Tannhäuser" at Dresden in the forties, he wrote as follows of the great scene in the third act: "I remember the howling, whining, bawling of Herr Tichatschek (to sing or vocally to declaim this scene is impossible)."

In Germany the tradition still lives that Tichatschek was the ideal Tannhäuser. Yet Wagner wrote of him to Liszt: "In spite of his voice Tichatschek did not bring out many points that have not proved beyond the reach of far less gifted singers. He has only brilliance or suavity, not one single true *accent of grief*." For his sake Wagner was obliged to make several cuts and minor omissions.

***

Wilhelmine Schröder-Devrient (1804–60) created the part of Venus. She was an ardent admirer of Wagner; she was in sympathy with his desire to make the German operatic stage still more illustrious; she was delighted with his enthusiasm, his scorn of the conventionalities; and some say that she shared his revolutionary views concerning politics. According to Glasanap-Ellis's biography of Wagner: "Only out of personal attachment to the author did she finally consent to undertake the part of Venus, but with the remark that she didn't know what to make of it—unless she were to appear in fleshings from top to toe; 'and that,' she added with mock seriousness, 'you could scarcely

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expect of a woman like me.' The jest stood cover to a very solid reason: the miseries of her private life had made this rôle a peculiarly trying one for Schröder-Devrient." As Wagner himself said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task."

This extraordinary woman was not a singer; she was a play-actress, who for some strange reason preferred the opera house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chélard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

"She was a pale woman. Her face a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other

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Mrs. Lichfield refers to Mr. Louis C. Elson's remarks in the Boston Daily Advertiser about her distinguished pupil, Miss

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Yesterday the performance of "Romeo et Juliette" was chiefly memorable because of the debut of a new Juliette. Two years ago we listened to the work of Miss Charlotte Grosvenor in concert with much pleasure and predicted at least a chance of an operatic career for the young singer. She is a pupil of Mrs. Avonia Bonney Lichfield, who was herself an operatic singer of renown, and who seems singularly successful in imparting her knowledge to those who study under her. Miss Grosvenor deserves especial attention as being an American singer, trained in America, a living proof that it is not always necessary to take the voyage to Italy before treading the operatic boards. In passing judgment upon the young debutante two points must be kept in mind. She was hampered in some degree by the inequality of the support which was sometimes overweighted in the Gounod masterpiece. Secondly, it is not possible to attain one's very best when the results of years of training are focussed into one single occasion. We do not believe in triumphant operatic débuts—they are impossible. A little allowance must always be made for the abnormal situation. Miss Grosvenor certainly required only the minimum of allowances on this occasion. She acted and sang with almost veteran ease and "gewandheit." Her Waltz in the first act (her opening number) was as delicate and as easily sung as possible. There was not a trace of nervousness in her work and the action was without any of the stiffness of the amateur. Her vocal work was definitely in advance of her histrionic ability, but the latter can only come with acquaintance with the stage. The audience was a very brilliant one, evidently drawn by interest in the debutante. At the end of the first act there was a long procession of flower-bearers carrying public tribute to the new Juliette. These things, however, do not make a true success. It is far more to the purpose that Miss Grosvenor sang without a flaw of intonation and that there was a sympathetic quality in her voice that was quite in keeping with the character of the Shakespearian heroine. The balcony scene was very near to perfection. The heroine rose to the occasion, and there is no doubt but that Mrs. Lichfield (the teacher of Miss Grosvenor) has here launched a sterling prima donna, and to her and to the new Juliette all good wishes may be extended.

LOUIS C. ELSON.

German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'"

Chorley heard her at Dresden in "Rienzi." He wrote: "The decline of Mme. Schröder-Devrient was more rapid than it should have been in a singer who is some years younger than the century" (she was born in 1804 and died in 1860). "But, in truth, a singer the lady never was, though she promised to become one in the early days when she appeared as Pamina in 'Die Zauberflöte' at Vienna. She impersonated this part in Vienna, January 20, 1821. "Her voice, since I have known it, was capable of conveying poignant or tender expression, but was harsh and torn—not so inflexible as incorrect. It is a mistake to fancy that the German prime donne decline to attempt making an effect with executive brilliancy; they are as prodigal of roulades and shakes as the rest of the sisterhood—giving, however, the attempt in place of the reality, and only when their incompetency is made evident by comparison, falling back on that classical defence which sounds so well, costs so little, and has deceived so many. 'What would you have? I am a German singer.' Mme. Schröder-Devrient resolved to be *par excellence* 'the German dramatic singer.' Earnest and intense as was her possession of the parts she attempted, her desire of presenting herself was little less vehement. There is no possibility of an opera being performed by a company, each of whom should be as resolute as she was never to rest, never for an instant to allow the spectator to forget her presence. She cared not whether she broke the flow of composition, by some cry hardly on the note, or

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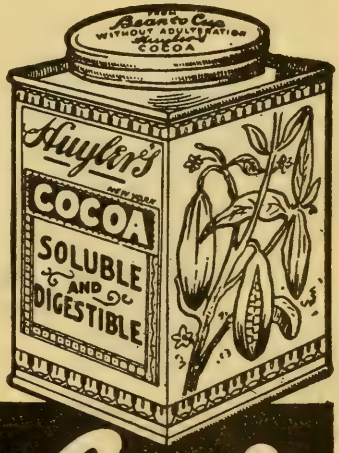


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in any scale—by even *speaking* some word, for which she would not trouble herself to study the right musical emphasis or inflection—provided, only, she succeeded in continuing to arrest the attention. . . . What Pasta * would be, in spite of her uneven, rebellious, uncertain voice—a most magnificent singer—Mme. Schröder-Devrient did not care to be, though Nature, I have been assured by those who heard her sing when a girl, had blessed her with a fresh, delicious voice. In this respect she is but one among the hundreds who have suffered from the ignorance and folly of German connoisseurship—from the obstinacy of national antipathy, which, so soon as Germany began to imagine the possibility of possessing an opera of its own, made it penal to sing with grace, taste, and vocal self-command, because such were the characteristics of the Italian method. Had she been trained under a wiser dispensation, Mme. Schröder-Devrient might have been singing by the side of Mme. Sontag at this very day, and, when she retired, might have left behind her the character of a great dramatic vocalist, instead of the fame of a powerful actress who appeared in some German operas."

Berlioz also heard her in Dresden: "She played in 'Rienzi' the part of a young lad; the costume did not suit the matronly curves of her

* Giudetta Pasta, born Negri at Saronno in 1798, died at her villa on Lake Como in 1865. She studied with Asioli at Milan, and sang in 1815 in Italy and in 1816 at Paris without exciting much attention, nor did she, married to the tenor Pasta, succeed at London the next year; but she studied under Scappa in Italy, and turned all heads in Paris in 1822. She was the rage there and in London till 1829, when she sang less and less frequently, until in 1837 her voice was already ruined; yet she was heard in St. Petersburg in 1840 and in London even as late as 1850. Her operatic performance was distinguished by dramatic truth and rare passion. She was praised superbly, not only by professional music critics, but by the essayists Leigh Hunt and William Hazlitt. See the latter's remarkable essay, "Mme. Pasta and Mlle. Mars," which was first published in the *New Monthly Magazine*, vol. xiii., No. 49, 1825, and afterward included in the collection of essays entitled "The Plain Speaker" (1826).

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body. She seemed to me much better placed in 'The Flying Dutchman' in spite of certain affected postures and the spoken interjections which she thought herself obliged to introduce everywhere." Berlioz praised Tichatschek as Rienzi, but of Miss Wiest (*sic*) he remarked: "She as Rienzi's sister had almost nothing to sing. The composer writing the part suited exactly the resources of the singer."

See also Alfred Freiherr von Wolzogen's "W. Schröder-Devrient," pp. 304–307 (Leipsic, 1863), and Claire von Glümer's "Erinnerungen an W. Schröder-Devrient" (Leipsic, 1862).

In the rehearsals of "Rienzi" Mme. Schröder-Devrient was irritable. She found the music, especially that of the last act, trying. On one occasion she threw down the music of her part, and said she would not sing. On another she made a coarse jest that spoiled the effect of a tragic situation in the third act. But at the first performance she is described as "full of inspiration, particularly in the monologue or aria of Adriano in the third act."

***

The part of Elisabeth was created by Johanna Wagner, the niece of the composer, the daughter of Albert Wagner (1799–1874). She was born October 13, 1828, in a village near Hannover; she died at Würzburg, October 16, 1894. As a five-year-old child she appeared in Iffland's "Spieler" at Würzburg. She was first engaged in a theatrical company at Bernburg when she was thirteen, but she soon began to devote herself to opera. Her uncle, conductor at Dresden, invited her to appear there as guest in 1844, and she was engaged for three years. She was sent to Paris to study with Pauline Viardot. In 1849 she sang at Hamburg, and in 1851 she was engaged at Berlin, where she was long a favorite. In 1859 she married the *Landrat* Jachmann, and, as she lost her voice suddenly in 1861, she turned play-



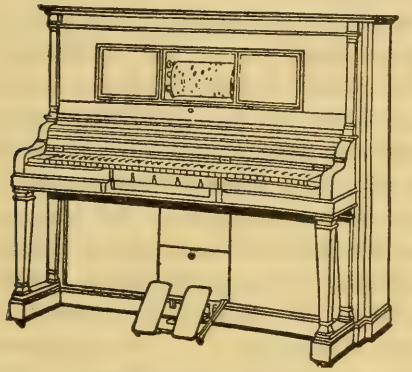
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actress until 1872, when she left the stage; but she sang in 1872, and in 1876 she created the parts of Schwertleite and the first Norn at Bayreuth. From 1882 to 1884 she taught dramatic singing at the Munich Royal Music School. The last ten years of her life were spent at Berlin. She was first famous in England by the breaking of her contract with the manager Lumley and the consequent litigation.* Her father's remark in a letter, "One only *could* go to England to get money," aroused a storm of indignation; but all was forgiven when she appeared at Her Majesty's in 1856 as Romeo in Bellini's opera, Lucrezia Borgia, Orpheus, and Tancred.

Chorley described Johanna Wagner as follows: "She was one of the many who sing without having learned to sing. Her voice—an originally limited one, robust rather than rich in tone—was already"—Chorley heard her in Berlin in 1853—"strained and uncertain; delivered after a bad method, and incapable of moderate flexibility—as was to be felt when she toiled through Mozart's air, 'Parto,' from 'La Clemenza,' with its clarinet obbligato. She wore man's attire well and decorously, but she had too much of the elaborate and attitudinizing style of her country to be acceptable as an actress, especially in the Italian drama, where the passion, if it cannot be made to seem spontaneous, becomes intolerable. . . . She was most striking to see, but the mechanical vehemence of second-hand German acting proves less attractive in London than at Berlin. *There*, as a part of a picture (got up by machinery) and as addressing a public to whom the style of elaborate violence is congenial, it can be submitted to. Here—it seems extravagant, pedantic, and distasteful, in no common degree. The German actor's alphabet (I do not here speak of such admirable artists as Seydelmann or Emil Devrient, who make a law for them-

* See "Reminiscences of the Opera," by Benjamin Lumley (London, 1864), chapters xxi. and xiii.

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selves out of a pedantic formula) has always struck me as singular and limited. I have a book in which dancing is taught by diagrams,—'Here bend—there twirl—when you offer hands across, smile,'—and so forth; and I think that this book must be the text-book for many actors whom I have seen on the German operatic stage. One can count their steps whether in advance or retreat. They kiss in time—they go mad telegraphically. This may be very meritorious; it is clearly most popular in Prussia; but here it is not found welcome, after the first impression of strenuousness has passed over.

"Considered as a singer, the claims of Mademoiselle * Wagner were very meagre. She must have had originally a fine mezzo-soprano voice. She can never have learned how to produce or how to use it. Whether as Romeo, or Tancred, or Lucrezia Borgia, the insubordinate toughness of the organ could not be concealed. Though she dashed at every difficulty, with an intrepidity only to be found in German singers, none was, in very deed, mastered."

Lumley thus desribed her entrance as Romeo: "She appeared; tall, stately, self-possessed, clothed in glittering gilded mail, with her fine fair hair flung in masses upon her neck; a superb air that seemed to give full earnest of victory, and a step revealing innate majesty and grandeur in every movement."

* Why "Mademoiselle"? But the English programmes of to-day announce a Bohemian or a Hungarian or even a German as "M.," and I have seen the prefix "Signor" thus misapplied.—Ed.

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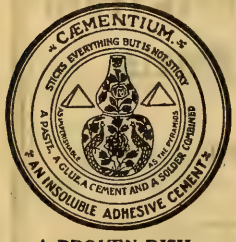
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Anton Mitterwurzer (1818–72), the Wolfram, was the one singer in the first performance that wholly satisfied the composer. Wagner was disgusted with the performance, and in his letters to Theodor Uhlig showed his disappointment and rage. Thus he wished the end of the opera rectified in both text and pianoforte score: "The miracle only hinted at in the altered form must be completely restored. . . . The reason for leaving out the announcement of the miracle in the Dresden change was quite a local one: the chorus was always bad, flat, and uninteresting; also an imposing scenic effect—a splendid, gradual sunrise—was wanting." Again: "*For me*, it was a necessity to protest against the Dresden performance of 'Tannhäuser' and against the opinion that it had satisfied me; this was still tingling in all my limbs." Wagner wrote, October 12, 1852: "The Dresden 'Tannhäuser' is no advertisement for me; they may even do there what they like with the ending! Dresden can be of no more use to me, as it has never been of use—it has, indeed, harmed me; but it cannot even do that any more. It can only sink deeper into my indifference. Enough; the remembrances of the Dresden 'Tannhäuser' are a torture to me."

***

The Paris correspondent of the *Evening Post* (New York) wrote, September 9, 1903:—

"The friends of M. Gaston Paris have just republished in a volume under the general title of 'Legends of the Middle Ages' several articles which he had inserted in various reviews. The first three articles, 'Roncevaux,' 'Le Paradis de la Reine Sibylle,' 'La Légende du Tannhäuser,' were composed between 1897 and 1901, and appeared not long before the death of Gaston Paris in the *Revue de Paris*. . . .



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"'When,' says Gaston Paris, 'Richard Wagner composed in 1842 his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicated in the "Flying Dutchman" the idea which dominates and resumes them all, and which he incarnated so powerfully in "Tannhäuser." I mean that grandiose conception according to which music, closely allied to poetry and emanating from the same soul, ought to be the deepest and most pathetic interpretation of the mystery of human existence, suspended between love and death, between egoism and sacrifice, between ideal aspiration and the fascination of the senses.'

"This complete union of poetry and music was more easily derived from popular legends than from history. History is too precise, and does not give scope enough to the imagination of the poet. Wagner sought his legends in the German poems of the Middle Ages, knowing little of their origin in antiquity, unconscious that they were not purely Germanic, but Celtic, that they expressed the feelings of the race to which belonged the Gauls, the Irish, the Gaels of Scotland, the inhabitants of Wales and of Brittany. Wagner did not take the legend of Tannhäuser directly from a German poem of the thirteenth century, but simply from a much more recent popular song, which he found in Heinrich Heine.* 'What an admirable poem!' said Heine in speaking of an old *Volkslied* which he reproduced. 'Except the Song of Solomon, I don't know a song more burning with love than the dialogue between Dame Venus and Tannhäuser. This song is like a love-battle: you see flowing in it the reddest blood of the heart.' Wagner

* See Heine's "Der Tannhäuser, eine Legende" (1836).—Ed.

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became enamoured of this legend, and saw in it an expression of the struggle between carnal love and pure and ideal love. In reality, it is something different: it is the adventure of a man who, thanks to the love of a goddess, penetrates the supernatural regions where reigns perpetual spring. Wagner added to the legend of Tannhäuser the episode of the poetical war of the Wartburg, which has nothing to do with it. He added also the element drawn from the personage of Elisabeth, whom he created wholly, and who plays such an important part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem of the middle of the fifteenth century, in the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought to condemn a sinner, be the sin never so great. God can always forgive.'

"The curious emblem of the dry stick which becomes green and bears flowers again is a mere spontaneous invention of the popular imagination. In the legend, as it was transformed, we see the unforgiving Pope telling Tannhäuser that he would be pardoned only when his

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stick became green. Already, in Homer, we see Achilles swearing by the wand which he carries in his hand, and 'which will bear no more leaves or branches, since the sword has taken from it its foliage and its bark.' M. Gaston Paris will have it that in the legend the name of Venus was substituted for that of the Sibyl, and that the Venusberg was originally a mountain, not of the Thuringer Wald, but of the Apennines in Italy.

"'The Italian legend travelled to Germany, probably through Switzerland. The name of the Sibyl was replaced by the name of Venus, and the Venusberg long became for the Germans an object of terror and of desire; only they did not know where to place it. . . . It was in Italy that the legend must have taken its religious form, localizing itself in the mount of the Sibyl. . . . The journey to Rome seems to indicate this. It is not far from the Sibylline hills to Rome, and it is said that in fine weather the dome of St. Peter's is visible from their summit. . . . The legend of Tannhäuser as it appears in Germany in the fifteenth and sixteenth centuries is not of Germanic origin; it goes back to the legend of the "Monte della Sibilla."

"It must be added that this religious form of the Tannhäuser is only an adaptation to Christian ideas of a legend anterior to Christianity and probably of Celtic origin, brought to Italy from the distant shores of the Britannic sea."

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"III. The Motive of the Volsungs' Heroism (slow and stately, in tubas and horns).

"IV. The Motive of Sympathy * (worked up in imitation in wood-wind and horns), merging soon into:—

"V. The Love-Motive (in the oboe).

"(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double basses, bass-clarinet, bassoons, and bass and contra bass-tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The Sword-Motive (in the trumpet).

"VII. The Motive of Glorification in Death (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The Siegfried-Motive (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The Motive of Siegfried the Hero (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The Brünnhilde-Motive (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.

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2

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name." *

"Dusk of the Gods" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedericke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Wellgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The first performance in Boston was at the Boston Theatre on April 5, 1889. The cast was as follows: Siegfried, Paul Kalisch; Gunther, Joseph Beck; Hagen, Emil Fischer; Brünnhilde, Lilli Lehmann; Gutrune, Louise Meisslinger; The Rhine Daughters, Sophie Traubmann, Felicie Kaschoska, Hedwig Reil. Anton Seidl conducted.

* See towards the end of the notice of "Brünnhilde's dying speech."



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The original text of "Götterdämmerung" was written in 1848, and the title was "Siegfrieds Tod." This text was remodelled before 1855. The score was completed in 1874.

This funeral march music entitled "Siegfried's Death" was played in Boston by Theodore Thomas' orchestra February 19, 1877.

"GOOD FRIDAY SPELL," FROM "PARSIFAL" . . . RICHARD WAGNER

(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Materna was Kundry; Winkelmann, Parsifal; Scaria, Gurnemanz, in the original cast. Levi conducted.

The first performance in the United States was at the Metropolitan Opera House (Mr. Heinrich Conried, director), New York, December 24, 1903. Mr. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

The first performance in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Mr. Henry W. Savage's company, October 17, 1904. Mr. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.

The first performance in German in Boston was on March 7, 1905,

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at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

***

The "Good Friday Spell" was first played here at a Boston Symphony Orchestra Concert, February 16, 1884.

"Parsifal" was performed here in concert form under the direction of Mr. Lang, April 15, 1891, with Mrs. Mielke, Messrs. Dippel, Reichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Henschel for Mr. Reichmann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mrs. Kirkby Lunn, Emil Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Muhlmann (who sang the music of Klingsor and Titurel).

***

The *Charfreitagszauber* (Good Friday Spell) is at the end of Scene 1 of Act III. Gurnemanz, now a very old man, is living as a hermit in a rude hut at the edge of a forest. The scene represents a meadow dotted with flowers. Gurnemanz comes out of the hut at the left, for he has heard a groaning, as from a beast in pain. He finds Kundry half-dead, in lethargic sleep. He awakens her, and she can say only: "To serve! To serve!" She goes for water, and, while she is kneeling by a spring, she sees some one coming by a forest road. 'Tis a knight, clad in black armor, with visor down, who holds the sacred spear and a buckler. He says nothing at first, not even in reply to the old man, until the latter reminds him that it is Good Friday. Then he plants

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the spear in the ground, raises his visor, takes off the helmet, and prays before the lance. Gurnemanz recognizes the fool whom he had rudely dismissed from the temple. Parsifal knows him, and tells him vaguely of his wanderings. Now he is in search of a lamentation that he once heard without understanding. There is sore need of his presence, Gurnemanz replies, for Titurel has died, Amfortas will not perform the duties of Grail-warder, and the holy vessel is no more revealed. "And it is I," cries Parsifal, "who caused all this distress." He is about to faint, but Gurnemanz supports him and guides him toward the spring. Kundry washes the feet of Parsifal, anoints them with precious oil, and wipes them with the hairs of her head. Gurnemanz puts water on his forehead, blesses him, and salutes him king. Parsifal baptizes Kundry, and then he looks with delight at the forest and the meadow.

(We use here the translation of Wagner's text that has been published in the programme books of these concerts.)

PARSIFAL: How fair the meadow seems to-day! I have, indeed, met with prodigious flowers, that wound themselves yearningly round me up to my head; yet never have I seen stalks, blossoms, and flowers so tender and delicate, nor have they had so childlike-sweet a perfume, nor spoken so lovingly to me?

GURNEMANZ: That is Good Friday's spell, sir.

PARSIFAL: O woe, the highest day of grief! Now should, meseems, all that blooms, that breathes, that lives and lives again, do nought but mourn, alas! and weep?

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GURNEMANZ: Thou seest, it is not so. 'Tis the sinner's repentant tears that have to-day besprinkled field and meadow with holy dew; 'tis this has made them so to thrive. Now all creation rejoices on the Saviour's sweet traces, and vows its prayer to Him. Himself upon the cross it cannot behold; so it looks up to redeemed Man; he feels himself free from the terror and horror of sin, clean and whole through God's love-sacrifice. Now, the stalks and flowers in the meadow notice this, that the foot of Man does not tread them down to-day, but that, as God, with heavenly patience, took compassion on and suffered for him, so, too, does Man, with pious graciousness, spare them with gentle step. Therefore does all creation that now blooms, and soon shall die, give thanks, while Nature, freed from sin, to-day doth earn her day of innocence.

Kundry has slowly raised her head, and, with face bathed in tears, looks at Parsifal. "You weep," says Parsifal. "See, the meadow smiles." He kisses her on the forehead, and thus the first act of his mission as redeemer is accomplished. And now bells sound mournfully from afar. Gurnemanz and Kundry robe Parsifal, and they set out for Montsalvat.

When Gurnemanz blesses Parsifal and salutes him king, trumpets, horns, and trombones play the Parsifal-motive, which is developed into an imposing period, and ends with the Grail theme intoned by the whole orchestra fortissimo. A series of chords leads to the motives of Baptism and Faith.

When Parsifal turns slowly toward the meadow, a hymn of tender thanksgiving arises from the orchestra. The melody is played by oboe and flute, while muted strings sustain. In the development of this theme occur several figures and motives,—Kundry's sigh, the Holy Supper, the spear, the Grail harmonies, the complaint of the flower-girls, which are all finally absorbed in the Good Friday melody. This pastoral is interrupted suddenly by the distant sound of bells.

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THE RIDE OF THE VALKYRIES FROM "THE VALKYRIE," ACT III., SCENE I . . . . . RICHARD WAGNER

The scene is the summit of a rocky mountain top. A pine wood is on the right. On the left is an entrance to a cave; above this the rock rises the highest. The view is wholly open at the back. Clouds now and then fly by, as though driven by a storm. A few Valkyries,—in "The Ring" they are daughters of Wotan and Erda,—dressed in full armor, await their sisters, who come through the air on horseback, bringing slain warriors; for it is the mission of the Valkyries to carry to Walhalla the dead bodies of heroes fallen in battle, and these heroes will be the protectors of the gods.

In the old Icelandic mythology, "numerous virgins are in Valhalla, the paradise of heroes. Their business is to wait upon them, and they are called Valkyrior. Odin also employs them to choose in battle those who are to perish, and to make the victory incline to whatever side he pleases." In the Prose Edda they are described as servants in Valhalla. It is their duty to bear in the drink and take care of the drinking-horns and whatever belongs to the table. "They are called Valkyrjor. Odin sends them to every field of battle, to make choice of those who are to be slain, and to sway the victory." They are named in the "Grímnis-mál" (Grimnir's Lay) Hrist, Mist, Skéggöld, Skögul, Hildur, Thrúdur, Hlökk, Herfjötur, Göll, Geirölul, Randgrid, Rádgrid, and Reginleif.

In "Dusk of the Gods" they are named Brünnhilde, Gerhilde, Ort-



linde, Waltraute, Schwertleite, Helmwige, Siegrune, Grimgerde, Rossweisse.

Wagner made the arrangement of this excerpt for concert use. It is in B minor, Lebhaft (lively), 9-8, and is based on the theme which suggests the bold and energetic flight of the Valkyries speeding their horses through the air.

***

Wagner sketched the plot of the "Ring" as early as 1848. He wrote Uhlig in 1852: "The introductory evening is really a complete drama, quite rich in action; I have finished fully half of it. 'Die Walküre' entirely." In August, 1854, he was at work on the sketch of the score of "Die Walküre," and the sketch was finished in December. In February, 1855, he had almost finished the scoring of Act I. when he was called to conduct a season of Philharmonic Concerts at London. He began work again on the Seelisberg, near Zürich, but he was sick and his wife was sick, and he was worried beyond endurance. He wrote Liszt: "'The Walküre' I have now with difficulty completed to the middle, including a clear copy. Now I have been kept from work for eight days by illness; if this thing continues, I shall soon despair of ever elaborating my sketches and completing the score." He sent the first two acts to Liszt on October 3, 1855, and said: "This representation on paper will probably be the only one which I shall ever achieve with this work, for which reason I linger over the copying with satisfaction." Liszt immediately answered: "Dearest Richard, you are truly a divine man! . . . When we meet, more about your magnificent, marvellous work." And the Princess von Wittgenstein assured Wagner that she had wept tears of sensibility, "bitter tears over the scene between Siegmund and Sieglinde! That is beautiful, like eternity, like earth and heaven." The last act was finished in April, 1856. Wagner wrote

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Liszt: "I am extremely eager to know how the last act will affect you; for beside you I have no one to whom it would be worth while to communicate this. It has turned out well—is probably the best I have so far written. A terrific storm—of elements and of hearts—which gradually calms down to Brünnhilde's magic sleep."

"Die Walküre" was performed for the first time, and against the wish of the composer, at the Royal Court Theatre, Munich, June 26, 1870, when the cast was as follows: Siegmund, Heinrich Vogl; Hunding, Bausewein; Wotan, August Kindermann; Sieglinde, Teresa Vogl; Brünnhilde, Miss Stehele; Fricka, Miss Kaufmann. Wüllner conducted. The performance was a poor one. Ludwig II. was impatient to hear the music drama, and Wagner, disgusted at the premature performance of "Das Rheingold" a year before at Munich (September 22, 1869) would have nothing to say about the interpretation.

The first authorized performance of "Die Walküre" was at the Festival Theatre at Bayreuth August 14, 1876, when the cast was as follows: Siegmund, Albert Niemann; Hunding, Joseph Niering; Wotan, Franz Betz; Sieglinde, Josephine Scheffsky; Fricka, Friedericke Gruen; Brünnhilde, Amelia Friedrich-Materna.

The first performance in America was at the Academy of Music, New York, April 2, 1877: Siegmund, Bischoff; Hunding, Blum; Wotan, Preusser; Sieglinde, Pauline Canissa; Fricka, Mme. Listner; Brünnhilde, Mme. Pappenheim. Adolf Neuendorff conducted.

The first performance in Boston was at the Boston Theatre, April 16, 1877, with Eugenie Pappenheim as Brünnhilde, Pauline Canissa as Sieglinde, Miss Grimmenger as Fricka, A. Bischoff as Siegmund, Felix Preusser as Wotan, A. Blum as Hunding. Adolf Neuendorff conducted.

"Wotan's Farewell and the Fire Charm" was first performed in Boston from manuscript at a Thomas Concert, January 20, 1875. Franz Remmertz was the Wotan.

"The Ride of the Valkyries" was performed in Boston by Theodore Thomas' orchestra as early as December 6, 1872.

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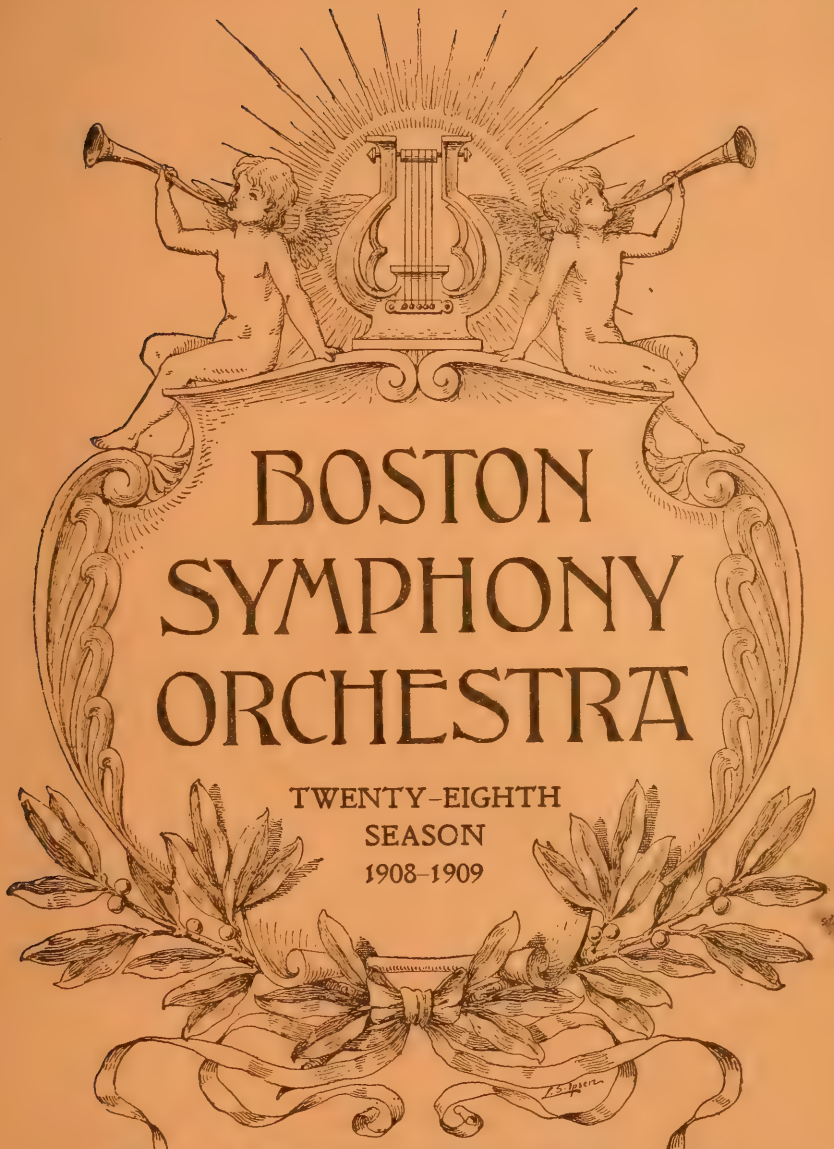
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The composition is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, the usual strings, and organ.

Mr. Chadwick has kindly furnished the following sketch of this work:—

The theme (D minor) is given out by the clarinets and bassoons, afterwards repeated with the soft clarinet stop of the organ.

Variation No. 1, *D minor.* Theme in the bass, with all the strings harmonized with the foundation stops of the organ.

Variation No. 2, *D minor.* Figuration for the first violins (in moto perpetuo). The organ is silent.

Variation No. 3, *B-flat major* (alla pastorella). Flutes, clarinets, and horns contrasted against soft stops of the organ.

Variation No. 4, *G minor* (allegro moderato). The full organ develops the theme in an antiphonal manner against the "tutti" of the orchestra.

The close leads without pause to *Variation No.* 5 in G major. Theme is given to the strings "dolcissimo." Soft flute register in the organ accompanies with a graceful figuration. English horn has a short solo at the close.

Variation No. 6. The theme given to the orchestral basses "piz-

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zicato." Harmony sustained by the vox humana stop of the organ, while the oboe plays a plaintive recitative. The middle part of the variation is given to the trumpets and loud mixtures of the organ, and the final cadence utilizes the trumpets with mutes with the "swell" mixtures of the organ.

Finale. Theme in D major is played straight through by the organ and orchestra together. The theme of a five-voice fugue in diminution of the original theme then enters with the organ. The final close with the full organ and brass is a double augmentation of the original theme.

***

The following compositions by Mr. Chadwick have been played in Boston at concerts of the Boston Symphony Orchestra:—

"Thalia," Overture to an Imaginary Comedy, Op. 10 (MS.), January 13, 1883 (first performance).

Scherzo in F major (MS.), March 8, 1884 (first performance).

Symphony in B-flat, No. 2, Op. 21, December 11, 1886 (first performance as a whole), February 7, 1891.

"Melpomene," Dramatic Overture, December 24, 1887; March 2, 1889; March 14, 1896; October 22, 1898; April 19, 1902.

"A Pastoral Prelude," January 30, 1892.

Symphony No. 3, in F major, October 20, 1894.

"Adonais," Elegiac Overture (MS.), February 3, 1900.

"Euterpe," Concert Overture, April 23, 1904.

"Cleopatra," Symphonic Poem, December 15, 1906.

Symphonic Sketches: Suite for Orchestra, February 8, 1908.

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Symphony No. 5, in E minor, Op. 64. . . . Peter Tschaikowsky

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at St Petersburg, November, 6, 1893.)

Tschaikowsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tschaikowsky] could be alone," —I quote from Mrs. Newmarch's translation into English of Modeste Tschaikowsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tschaikowsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, travelling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mrs. von Meck: "Now I shall work my

* This date is given by Modeste Tschaikowsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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hardest. I am exceedingly anxious to prove to myself, as to others, that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July Tschaikowsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mrs. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, . . . but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly to Tschaikowsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were

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delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at St. Petersburg, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tschaikowsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikoff, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mrs. Kamensky), an overture by Laroche orchestrated by Tschaikowsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year Tschaikowsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mrs. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring

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the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

On March 15, 1889, the symphony was played at Hamburg. Tschaikowsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tschaikowsky was very well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards at luncheon he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tschaikowsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tschaikowsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed."

At the public rehearsal in Hamburg the symphony pleased the musicians; there was real enthusiasm.

Tschaikowsky wrote after the concert to Davidoff: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tschaikowsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

***

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The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. The symphony has also been played in Boston at these concerts on January 1, 1898, December 10, 1898, December 22, 1900, October 18, 1902, April 4, 1908 (when Mr. Wendling conducted it on account of the indisposition of Dr. Muck).

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tschaikowsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph, taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But, in spite of everything, he thought I had in me the making of a true German composer of the

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first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

***

The chief theme of the symphony is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme is announced by clarinet and bassoon, and it is developed elaborately and at great length. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon, and there is a long coda, which finally sinks to a pianissimo and passes to the original key.

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indicates. After a short introduction in the deeper strings the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the 'cellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony

The third movement is a waltz. The structure is simple, and the development of the first theme, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound as afar off the theme of the symphony: the gayety is over.

There is a long introduction to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in a E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

***

Some find pleasure in characterizing Tschaikowsky's symphonies as suites; Dvorák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the

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composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and that a waltz movement takes the place of the scherzo. (They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears": Revolt against the traditions of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Mémoires, ou Essais sur la Musique" (Paris, 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and repeats twice each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affect me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."

No one has written so shrewdly or more sympathetically concerning Tschaikowsky's work than Mr. Ernest Newman, whose articles in the *Contemporary Review* (London, 1901) and the *Monthly Musical Record* (London, 1902) deserve the attention of all students of music. Mr. Newman views him as our contemporary, "much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt—in his first symphony—to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We

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must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music.

There need not be apology for liberal quotations from Mr. Newman's articles.

"Students of Tschaikowsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so clamant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tschaikowsky fluctuating with the utmost *insouciance* between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the

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'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tschaikowsky could not but feel, after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest than in the symphony pure and simple. Consequently we find him in his last two symphonies ostensibly working in the classical form, but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories—or, let us say, his intuitions—superior to that shown in the fifth. But it is in the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tschaikowsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman has to say about it:—

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme

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July: "The poppy glows in the garden bed."
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with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the andante—also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that—to sum the matter up concisely—the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony.* No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tschaikowsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, delib-

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erate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

"Spring," Musical Picture for Orchestra, Op. 34

Alexander Glazounoff

(Born at St. Petersburg, Aug. 10, 1865; now living there.)

This "Musical Picture" was composed by Glazounoff at St. Petersburg in 1891. It was published in 1892.

It is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trombones, bass tuba, kettledrums, campanelli, harp,

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twelve first violins, ten second violins, eight violas, six violoncellos, six double-basses. It is dedicated to Nikolas Sokoloff.*

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The composition is a lyrical development of themes that are clearly exposed. It begins, D major, Andantino, 6-8, with the first theme given to flutes. "The lightness of the string and brass scoring is evidently intended by the composer as a means of bringing the wood-wind instruments into higher relief."

This piece was played by the Chicago orchestra, Theodore Thomas conductor, in Chicago, as early as November 5, 1898.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has

* Nicholas Alexandrovich Sokoloff was born March 26, 1859, at St. Petersburg. From 1877 to 1885 he was a pupil at the Conservatory in St. Petersburg, where he studied with Johannsen and Rimsky-Korsakoff. In 1886 he taught composition at the Court Singers' Chapel and in 1896 at the St. Petersburg Conservatory. Among his compositions are music to Shakespeare's "Winter's Tale," a ballet "The Wild Swans," three string quartets, Op. 7, 14, 20, many songs, choruses, two serenades and an elegy for strings, Op. 4, violin pieces, piano pieces, 'cello pieces, etc.

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devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time, with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allcgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organ-

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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ized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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was performed again at a concert of the Royal College of Music, July 23 of that year, much to the disgust of certain hide-bound conservatives. Thus, a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*.")

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-

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Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts * at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite Caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of

* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who were acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named "Russian," but are only the amusement of a fraction of Russian composers, members of the "Musical Left," or the "Young Russian School." Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia. (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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a string quartet, Op. 26); five string quartets; a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75: Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905). Symphony No. 8, E-flat, Op. 83; "Chant du Destin," dramatic overture for orchestra, Op. 84. He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he is the editor of a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which

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***

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest, entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

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of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at theFestival. Klindworth intends to produce a Russian work at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in

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E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain

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two months hence, and my imagination will no longer take color from its surroundings?

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Alfred Bruneau wrote in his "Musiques de Russie et Musiciens de France" (Paris, 1903), after a short study of the "Cabinet," or "Big Five,"—Balakireff, Borodin, Moussorgsky, Cui, and Rimsky-Korsakoff, who could not endure the name of Anton Rubinstein as a composer and looked skew-eyed at Tschaikowsky as a "cosmopolite,"—these words concerning Glazounoff, their pupil and disciple: "His instrumentation has marvellous clearness, logic, and strength, and a brilliance that sometimes dazzles. His sureness of hand is incomparable. But, to say everything,—and I have the habit of saying everything,—I wish that his truly extraordinary activity might slacken a little to the advantage of a high originality which I believe is in him, but to which he does not give the opportunity for a complete manifestation. He should fulfil the promise of his beginning; he should be the creator on whom we reckon,—in a word, the man of his generation, a generation younger than that of the composers who were at first his counsellors. The new years, continuing the eternal evolution of ideas, necessitate new attempts."

***

Mrs. Newmarch, in her article to which reference has already been made, has this to say about Glazounoff:—

"Glazounoff's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple to the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Moussorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of his earlier works suffer from over-elaboration and a redundancy of

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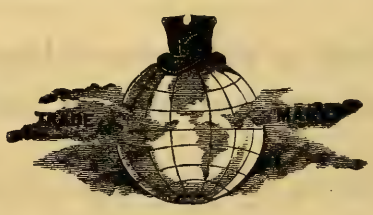
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accessory ideas. But the tendency of his later compositions is almost always toward greater simplicity and clearness of expression. Glazounoff's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original and frequently full of picturesque suggestion. As a master of orchestration, he stands, with Rimsky-Korsakoff, at the head of a school pre-eminently distinguished in this respect. Although Glazounoff has made some essays in the sphere of programme music in the symphonic poems, 'Stenka Razine,' 'The Forest,' and 'The Kremlin,'—and more recently in the suite, 'Aus dem Mittalalter,'—yet his tendency is mainly toward classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounoff is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But, although he has ranged himself with the German master on the side of pure musical form, a very cursory examination of their respective works suffices to show how much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounoff's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-colored music of the ballet 'Raymonda.' Comparing this work with Tschaikowsky's ballet, 'The Sleeping Beauty,' it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal groups cast in bronze,'—life viewed at moments of supreme tension



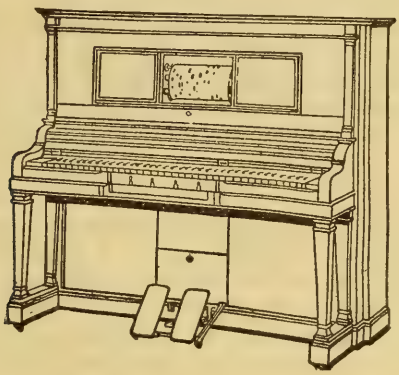
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and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounoff's works.

"Apart from his art, Glazounoff's life has been uneventful. Few composers have made their début under more favorable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty."

Mrs. Newmarch also tells us that Glazounoff is endowed with a phenomenal musical memory. He himself has said: "At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." "His most remarkable feat in this way," adds Mrs. Newmarch, "was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.'"

***

The name of Belaïeff, the publisher, must necessarily be associated with that of Glazounoff. Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in St. Petersburg, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without

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an imitator." Mitrofan Petrowitsch Belaïeff, born at St. Petersburg, February 22, 1836, died there January 10, 1904. He founded his publishing-house in 1885; in the same year the Russian Symphony Concerts; and in 1891 the Russian Chamber Music Evenings. His firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.

***

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the Director of the Conservatory, protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory.

The only member of the Directorial Committee who had by nature and training a right to his office, Mr. Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff, Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kachtchei," was produced in St. Petersburg at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance.

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For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in the *Courrier Musical* (Paris), November 1, 1905.

Glazounoff is now the director of the Conservatory of the Imperial Music Society in St. Petersburg. He is also the head conductor of the Russian Symphony Concerts, and his associates are Messrs. Liadoff and Arzybuscheff.

***

These works of Glazounoff have been performed in Boston: Symphony Orchestra: "Poème Lyrique," October 16, 1897; Symphony No. 6, October 21, 1899, January 5, 1901; Suite from the ballet "Raymonda," January 25, 1902; Ouverture Solennelle, Op. 73, February 15, 1902; Symphony No. 4, in E-flat, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; "The Kremlin," symphonic picture in three parts, January 27, 1906; Symphony in B-flat major, No. 5, Op. 55, November 24, 1906.

The symphonic poem, "Stenka Razine," was performed at a Chickering Production Concert, Mr. Lang conductor, March 23, 1904.

"Scène dansante" was performed at a Jordan Hall Orchestral Concert, February 28, 1907, Mr. Wallace Goodrich conductor.

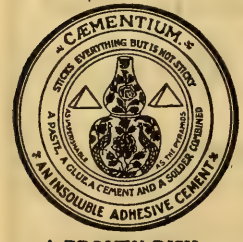
The Nocturne from the suite "Chopiniana" was played at a "Pop" Concert, under the direction of Mr. Max Zach, May 19, 1897; the Polonaise from the same suite was played at a "Pop" Concert, under Mr. Zach's direction, May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet), January 2, 1905.

Five novelettes for string quartet, Op. 15 (Adamowski Quartet), November 23, 1898 (Nos. 3 and 2, December 22, 1903); Boston Symphony Quartet (October 30, 1905).

Mr. Siloti played the pianoforte étude, "The Night," Op. 31, No. 3, February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, February 14, 1898. Mr. Gabrilowitsch played the first pianoforte sonata, Op. 74, November 17, 1906. Mr. Félix Fox played the first movement of the second pianoforte sonata, Op. 75, November 20, 1906. Mr. Charles Anthony played the prelude and fugue, Op. 61, for pianoforte, November 25, 1907.

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CALVIN AS MUSICAL REFORMER.

BY J. CUTHBERT HADDEN.

(From the *Glasgow Herald*, March 17, 1909.)

Much will be written about John Calvin in connection with the forthcoming quarter-centenary celebrations. But one point will almost certainly be overlooked,—namely, Calvin's relation to church music. It is a point regarding which there are one or two popular delusions which seem worth clearing up. Calvin "seems never to have recognized music as a means of religious expression, scarcely even to have appreciated it as an aid to devotion, and the music of his followers has suffered accordingly." Thus wrote the late Dr. John Hullah, in his "Lectures on Musical History." His opinion is very generally shared. The Genevan Reformer was, it is said, too much of a "theological formula" to have anything of the genius of song, and this unfortunate defect has entailed upon all the Churches which have taken him as their model a poverty in music to be found in none of the other churches of Christendom. According to Dr. Henry Allon, the distinguished Nonconformist divine, Calvin was "utterly destitute of musical sensibility, as every page of his works and every element of his character indicate. The musical Luther has filled Germany with rich church hymnody; the unmusical Calvin has so impoverished Puritan and Presbyterian worship that its rugged, slovenly psalmody has become a byword." This is somewhat more pronounced than the popular view, and yet Dr. Allon cannot help adding (though he thinks it "strange to say") that to Calvin we owe the introduction of metrical psalmody into the Reformed Churches of France.

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In reality we owe Calvin a good deal more than that. The austerity of his character and the hardness of his theology did not prevent him taking a comprehensive and intelligent view of the music of the Church; and, though not a trained musician like Luther, he was yet by no means so averse to the use of music as is generally supposed. It may be readily allowed that in their zeal to extirpate all that had been associated with the worship of the ancient Church Calvin and his followers went too far. There was no need to interdict the choral song or to smash up the organs. But the abuses of the Romish Church at that time were flagrant, and the pendulum has a tendency to swing to the other extreme. Where the people were shut out from direct participation in the services, Calvin at least provided a body of material by means of which every one could join in direct praise to his Maker, and for that we have to thank him.

Perhaps the best answer to the charge of "musical insensibility" brought against the Reformer will be a brief consideration of his labors in the cause of psalmody. It was in 1534, when he was twenty-five, that Calvin abandoned the Church of Rome. Shortly after this, in 1537, we find him at Geneva, where, with the co-operation of Farel, he presented to the Council a scheme for the organization of the Church, in which, unlike one who had no love for music, he suggested the introduction of singing into divine service, with the object of infusing into it more warmth and life. The Psalms he recommended as the best means for effecting this purpose, and his desire was to have some children instructed in "a modest and ecclesiastical song," which they were to sing aloud while the congregation listened attentively and joined in their hearts with the melody until such time as they could sing it with tolerable correctness. This design was not carried out, for Calvin was soon afterwards expelled from Geneva; but he never

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abandoned it, and meanwhile Clement Marot, the Court poet of Francis I., was independently preparing the materials for carrying it into effect.

What object Marot had in view when he began the versification of the Psalter cannot be said, but at any rate we find that by the year 1539 he had completed thirty Psalms. These Psalms soon became very popular, though not exactly in the way devout Protestants would now approve. They were taken up by all the fashionables of French society, and sung to the profane ballad tunes of the time. The emperor, being fond of hunting, adopted as his favorite Psalm, "As pants the hart for water-brooks," and one whom he had slighted sung, as specially suitable, "Lord, from the depths to Thee I cried." Isaac D'Israeli has found considerable amusement in drawing a picture of a dissolute Court singing Psalms to secular airs, but there can be little doubt that the advent of Psalm-singing in the French Court marked the beginning of a real religious revival.

Calvin arrived at Strasburg in September, 1538, and here he began to put his old Psalmodic plans into practice. He had been appointed to the charge of a congregation, and he lost no time in getting together materials for a limited service of praise. A letter written by Zwick, of Constance, and dated November 9, 1538, has been printed. In this letter we read that "a church had been granted to the French in Strasburg, in which they hear sermons from Calvin four times a week, and also celebrate the Lord's Supper and sing Psalms in their own language." Calvin had himself versified one or two of the Psalms by this time, but in some of his letters he speaks of collecting others, and in 1539 there issued from the Strasburg press "Aulcuns Pseaulmes et Cantiques Mys en Chant." This volume, of which only one copy remains, contains eighteen Psalms (twelve of which are by Marot), the Song of Simeon, the Ten Commandments, and the Credo, each with

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accompanying melody. It was followed in 1542 (Calvin having previously returned to Geneva) by another edition, this time with a preface written by the Reformer. To this preface he added in the following year some pages on sacred music, of which I will speak presently.

Marot had meanwhile been obliged to fly from France, and, having landed at Geneva, he now, at the suggestion of Calvin, resumed his versification of the Psalter. In August, 1543, he published fifty Psalms, and shortly after this, the ascetic life of Geneva not being to his liking, he left for Savoy, where he died in 1544. Calvin was thus still left with an incomplete Psalter, and for a time no help could be got in carrying forward the work. At length Theodore Beza arrived in Geneva (in October, 1548), and to him Calvin deputed the task of finishing what Marot had begun. Beza readily agreed, and his versifications continued from time to time to be added to the Psalter, till at last the work was completed and published in 1562. It will thus be seen that to Calvin is due the honor of having caused the whole of the Psalms to be rendered into metre for the service of the Church. Luther had made a beginning in the same line, but he soon gave up the work in favor of hymn writing; and, indeed, Luther's psalms are rather hymns founded on the Psalms than metrical translations of the original.

To Calvin also we may in a sense be said to owe the music to which his Psalter was set. Reference has been made to the success of Marot's psalms in France, sung to the profane melodies of the time. When his fifty Psalms were published at Geneva in 1543, it was with difficulty that the printing-press could meet the demand for copies. Here, also, the people sung them to all sorts of tunes, mostly secular. This had always been a source of grief to Calvin, and he set about remedying the evil at the earliest opportunity. At his instance, as the Psalter

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gradually grew towards completion, a body of music suitable for its accompaniment grew with it. It has not been definitely ascertained who were the musicians to whom Calvin applied in securing appropriate tunes for the Psalms. No musical editor's name appears in any of the editions of the Psalter, and the long time which elapsed between its commencement and completion and the different places at which it was published would probably mean more than one editorship. In any case, the fact remains that here, in this Psalter of the so-called unmusical Calvin, we find printed for the first time a large number of our grandest church tunes, including the "Old Hundredth" and many another popular favorite. Thus we find that Calvin was not only the first to give the people the whole of the Psalms in metre, but he was also the first who provided for these Psalms a true and distinctive music to which they could be sung in public worship.

In two particulars Calvin and his followers certainly erred,—first, in not encouraging part singing in the church, and, second, in forbidding any addition being made to the Psalter itself. The German reformers were constantly increasing the number of their hymns and chorals, and, although melodies only were used at first, harmony was in course of time admitted. France and Switzerland, on the other hand, rejected any addition to the bare melody, and adhered firmly and exclusively to the metrical Psalter and its tunes as finally settled in 1562. In the latter particular we see the influence of Calvin upon Scottish psalmody. The use of hymns by the Scottish Presbyterians dates only from the nineteenth century; and so rigidly was the metrical Psalter adhered to that, when the now familiar "Paraphrases" were sanctioned in 1781, many peoples left and joined other sects rather than sing them.

During the Marian persecution of the Protestants many of the refu-



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gees, including John Knox himself, had sought shelter at Geneva, and here the influence of Calvin could not fail to make itself felt. It was necessary that the exiles should have a Psalter in their own tongue, and such a work was issued at Geneva in 1556. The book contained "one and fifty Psalms," mostly by Sternhold, and the title-page set forth that it was "used in the English congregation at Geneva, and approved by the famous and godly learned man John Calvin." On the return of the exiles this book, subsequently largely added to, was brought with them, and formed the foundation of the first complete Scottish Psalter, published at Edinburgh in 1564. Knox does not seem to have looked upon the service of praise as being of much importance, and I think the strictures which have been passed upon Calvin for his alleged want of musical feeling would have been more applicable to the Scottish reformer.

In the "First Book of Discipline," drawn up chiefly by Knox, his ideas are expressed in this terse form: "There be two sorts of policie: the one of these sorts is utterlie necessarie, as that the Word be preached, the sacraments ministered, and common prayers publicly made. The other sort of policie is profitable, but not necessarie, as that psalms should be sung, and certain places of Scripture read when there is no sermon." There is very little singing of psalms prescribed as part of public worship either in Knox's Liturgy or in the Directory issued by the Westminster Divines. In both these manuals only two psalms are ordered or supposed to be sung during the church service, and in regard to the second of these psalms the Directory allows it to be omitted "if expedient." We thus see that, while the materials of song in the early Presbyterian Church were scanty and lacking in variety, they were quite sufficient for the very minor part then officially assigned to this branch of the service. So far as the published editions of the Psalter are concerned, the Scottish Church for nearly a century followed Calvin in having the melody only of the psalm tunes. It was not until 1635 that harmonies were printed, though part-singing must surely have been heard in Scotland long before this.

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I have spoken of Calvin's preface to the Psalter of 1543 as containing certain remarks on sacred music. As this preface was repeated in all subsequent editions, and as it fully explains the Reformer's views on psalmody, it is difficult to understand how it can have escaped the notice of Dr. Burney and other musical historians, who have been mainly responsible for the greatly mistaken notion about Calvin. An extract or two will enable the reader to judge for himself. "Amongst other things," writes Calvin, "which are suitable for the recreation of men and for yielding them pleasure music is either the first or one of the chief, and we must esteem it a gift of God bestowed for that end. There is scarcely anything in this world which can more powerfully turn or bend hither and thither the manner of men, as Plato has wisely remarked. And, in fact, we experimentally feel that it has a secret and incredible power over our hearts to move them one way or other. Therefore we ought to be so much the more careful to regulate it in such a manner that it may be useful to us, and in no way pernicious."

Explaining his reason for choosing the Psalms as the sole medium of praise, he remarks, "When we have sought all round, looking here and there, we shall find no songs better and more suitable for this end than the Psalms of David, which the Holy Spirit dictated and gave to him. And therefore, when we sing them, we are certain that God has put words into our mouths as if he himself sang within us to exalt his glory." Ending his preface, he says, "Touching the music, it appeared best that it should be simple, to carry weight and majesty suitable to the subject, and to be fit to be sung in church." There is much more that might be quoted as bearing directly on Calvin's ideas of psalmody, but enough has probably been said to show that the popular view in regard to the musical side of his character is exaggerated, if not entirely erroneous. He was, as we have learned, the first to provide a complete metrical Psalter for the use of the people, as he was the first to originate and mature a true and instinctive psalmody for public worship. In one respect as well as in the other the Protestant Churches must ever remain under a debt of gratitude to him.

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Symphonic Poem No. 3, "The Preludes" . . . . . Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and was completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Méditations poétiques." The symphonic poem entitled "The Preludes" was then produced at this concert at Weimar, February 23, 1854. The first performance in Boston was at a Philharmonic concert, December 3, 1859, when Mr. Arthur Napoleon,* pianist, made his first appearance here.

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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The passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided), against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the

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phrase, "Idole si douce et si pure," sung by Fernando in the due with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march

*"La Favorite," opera in four acts, text by A. Royer and Gustave Waëz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created respectively, by Rosine Stoltz, Barroilhet, and Levasseur.



movement in which the second theme and the third phrase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

***

Mr. C. A. Barry thus answers the question, "Why was Liszt obliged to invent a new term of designation for works of a symphonic character?"

"It may be explained that finding the symphonic form, as by rule established, inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergences from the prescribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject

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and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical, and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the precedent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

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PROGRAM

I. QUARTET, E minor, Op. 59, No. 2 . . . Beethoven
II. QUARTET, No. 9, Op. posth. . . . . Schubert
III. PIANO QUINTET, F minor . . . . . César Franck

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PROGRAM

I. BEETHOVEN . . . . . Trio in D major, Op. 70, No. 1
II. VICTOR MASSÉ . . Aria, "Nous Marchions cette Nuit." (from "Paul et Virginie")
III. EDWARD SCHUTT . . . . . Walzer-Märchen, Op. 54
IV. LANDON RONALD . . . . . Down in the Forest
EUGENE HILDACH . . . . . Es ist Kein Berg so hoch
HAMILTON HARTY . . . . . Lane o' the Thrushes
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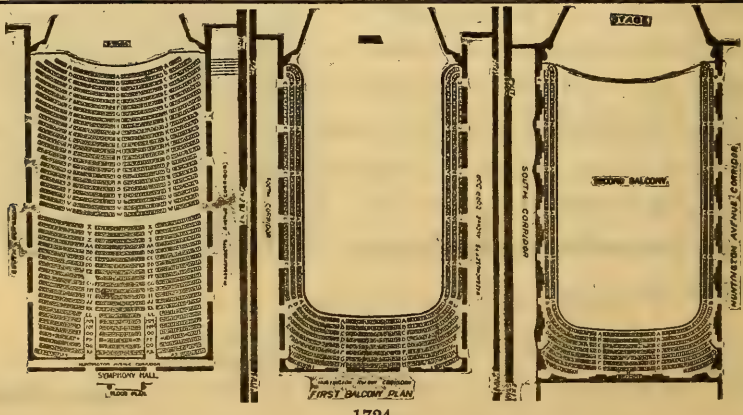
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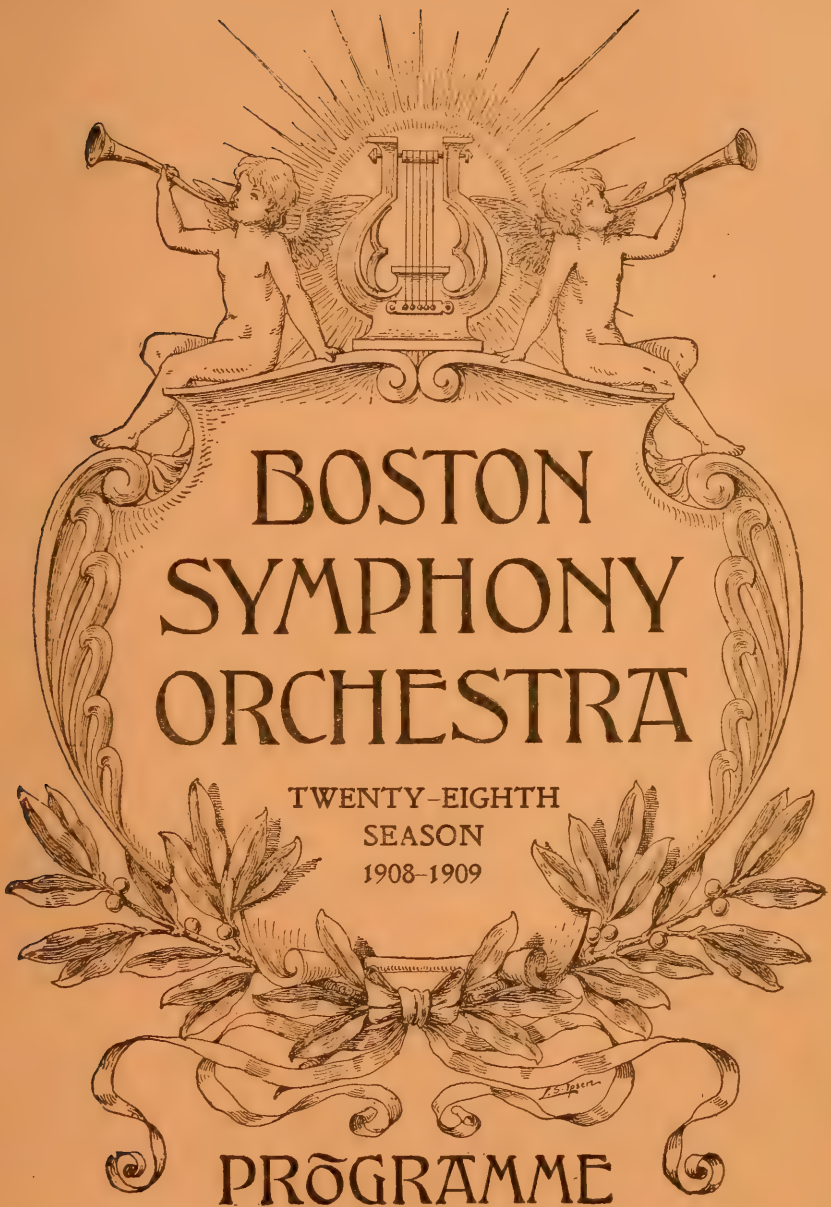
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MAX FIEDLER, Conductor

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FRIDAY AFTERNOON, APRIL 16

AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 17

AT 8.00 O'CLOCK

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SATURDAY EVENING, APRIL 17, at 8 o'clock.

PROGRAMME.

Beethoven . . Overture to Collin's Tragedy, "Coriolanus," Op. 62

Foote . . . . Suite in E major, Op. 63, for String Orchestra
First performance

I. Prelude.
II. Pizzicato and Adagietto.
III. Fugue.

Dukas . . . Scherzo, "The Sorcerer's Apprentice" (after a Ballad by Goethe)

Dvorák . . . Symphony No. 5, in E minor, "From the New World," Op. 95

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II. Largo.
III. Scherzo.
IV. Allegro con fuoco.

There will be an intermission of ten minutes before the symphony.

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OVERTURE TO "CORIOLANUS," OP. 62 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parenthesis are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dediée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C, the overture to "Leonore-Fidelio," No. 1, which was published as Op. 138, the Fifth Symphony, the ariette, "In questa tomba," the violin concerto changed into a pianoforte concerto, and probably the 'cello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin was produced November 24, 1802, with entr'actes arranged from Mozart's music to "Idomeneo" by the Abbé Stadler. It was afterward revived with Lange as the hero and played often until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy, and that was on April 24, 1807. Thayer concludes that the overture was not written for this performance, because the overture had been played at two concerts in March. These concerts were at the palace of Prince Lobkowitz in Vienna, and only pieces by Beethoven were performed, the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticised most favorably in the *Journal des Luxus und der Moden* and Cotta's *Morgenblatt* as a "new work." A correspondent of the *Allgemeine Musik*

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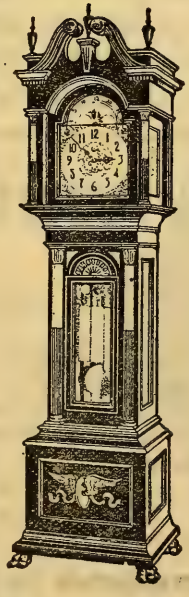
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Zeitung wrote: "According to the inscription, the overture was intended for Collin's 'Coriolanus.'"

Thayer adds: "How nobly Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits in the play can be judged properly only by those who have read Collin's nearly forgotten play," and he says in a footnote: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

Beethoven knew the Coriolanus presented by Plutarch as well as the Coriolanus of Shakespeare and von Collin. One might say that the character of Coriolanus was in certain ways sympathetic to him; and some may wonder at Thayer's dissatisfaction. Wagner had no thought of von Collin, when he wrote:—

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal charater, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief motives, which make us feel more

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surely than all abstract exposition the inmost essence of that pair of characters. Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of a drama whose own peculiar method of expression embraces all that held our interest, the complex plot and clash of minor characters, in the acted work of the playwright. What gripped us there as an action set immediately before us, almost lived through by ourselves, we here receive as inmost kernel of that action; there set forth by characters with all the might of nature-forces, it is here just as sharply limned by the musician's motives, identical in inmost essence with the motives at work in those characters." (Englished by W. Ashton Ellis.)

***

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4-4 as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat major. The development of this theme is also short. The free fantasia is practically passage-work on th conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the

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C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

Wagner believed the overture to be a tone picture of the scene in the Volscian camp, before the gates of Rome, between Coriolanus, Volumnia, and Virgilia, ending with the death of the hero.

***

The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C, Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillipps, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau (*sic*) were the soloists.

***

The late Hugo Wolf insisted in one of his contributions to the Vienna press that audiences should applaud only where applause is appropriate,—"after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work as Beethoven's 'Coriolanus.'" He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic looking-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is

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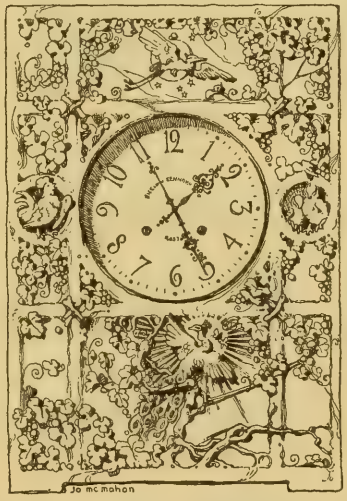
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as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And Wolf cries out: "You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing—nothing, nothing, absolutely nothing." (See Ernst Decsey's "Hugo Wolf," vol. i. p. 84. Leipsic and Berlin, 1903.)

***

CORIOLANUS MUSIC.

Overture and incidental music to Shakespeare's tragedy by Friedrich Ludwig Seidel, October 6, 1811, at the Royal National Theatre, Berlin. This music was not published.

Incidental music by Sir A. C. Mackenzie for Sir Henry Irving's revival of the tragedy at the Lyceum, London, in April, 1901.

Operas: by Perti (Venice, 1683), Pollarolo (Venice, 1698), Cavalli (Parma, 1669), Cattani (Pisa, about 1700), Caldara (Vienna, 1717), Ariosti (London, 1723), Treu (Breslau, about 1726), Jomelli (Rome, 1744), Pulli (1745), Graun (Berlin, 1750), Lavigna (Parma, 1806), Niccolini (Milan, 1809), Radicati (about 1810).

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(Born at Salem, Massachusetts, March 5, 1853; now living at Dedham, Massachusetts.)

Mr. Foote has kindly furnished the following sketch of his new composition:—

"The suite was finished in 1907, but with a different second movement; the second movement played to-day was written in the summer of 1908.

"The *Prelude*, E major, 2-2, is brief, and is based throughout on the first phrase of eight notes; it is of a flowing melodic character, with much imitation among the several voices.

"The *Pizzicato*, A minor, 6-8, is continuously so; it is interrupted by an *Adagietto*, F major, 3-4, which is played with the bow (*arco*), the instruments being muted.

"The *Fugue* is in E minor, 4-4, and is pretty thoroughly planned out, with a long pedal point just at the last return of the theme; there are no inversions or augmentations, etc. The first four notes of the theme are heard often by themselves, and, if those notes are observed by the listener at their first entrances, the fugue will be very clear at first hearing."

***

The following compositions of Mr. Foote have been played at the regular concerts of the Boston Symphony Orchestra in Boston:—

1887, February 5, overture "In the Mountains," Op. 14 (first time).

1888, April 14, overture "In the Mountains."

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1889, November 23, Suite for strings, D major, No. 2, Op. 21 (first time).

1891, January 24, Symphonic Prologue to "Francesca da Rimini," Op. 24 (first time).

1893, February 4, "The Skeleton in Armor," Ballad for chorus, quartet, and orchestra, Op. 28. Singers: Mrs. Marie Barnard Smith, Miss Lillian Carlsmith, George J. Parker, Clarence E. Hay (first time in Boston).

1895, March 2, Prologue to "Francesca da Rimini."

1896, March 7, Suite in D minor, Op. 36 (first time).

1898, February 26, Songs with piano: Elaine's song, "Sweet is true love"; Irish Folk-song. Mrs. Henschel, soprano. The composer played the pianoforte accompaniments.

1903, March 28, Suite in D minor, Op. 36.

Mr. Foote's Suite for strings, Op. 12, was played in Boston at a "Popular Concert" of the Boston Symphony Orchestra, May 15, 1886.

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Dukas

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was performed for the first time at a concert of the Société Nationale, Paris, May 18, 1897. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot

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were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at Symphony Concerts, October 22, 1904 (Mr. Gericke, conductor), on December 2, 1906 (Mr. d'Indy, conductor), and on February 9, 1907 (Dr. Muck, conductor).

Goethe's ballad, "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
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Und mit reichem, vollem Schwalle
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I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be
drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

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Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar,

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put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle! He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and

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split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since." *

***

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, glockenspiel, harp, strings.

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***

Paul Abraham Dukas entered the Paris Conservatory of Music in

*"Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113–155.

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March: "Pussy with the silver fur."
April: "A rainpool lies just over the way."
May: "May is coming, listen! hark!"
June: "Dollie and I in the sweet June weather."
July: "The poppy glows in the garden bed."
August: "It really makes me very sad."
September: "Do you know of a fairy maiden?"
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1882. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he was awarded the second *prix de Rome* for his cantata, "Velléda," and it was hinted at the time that Camille Erlanger, who took the first *prix de Rome* that year, took it "under very singular circumstances." Dukas undertook the task of orchestrating the opera "Frédégonde," left by his master, Guiraud,* which was completed by Saint-Saëns and produced at the Opéra, Paris, December 18, 1895.

During his school years Dukas wrote dramatic overtures, "Le Roi Lear," "Goetz de Berlichingen," which were not published. His first work performed in public was the overture "Polyeucte" (Lamoureux concert, Paris, January 24, 1892). His Symphony in C major—in three movements—was produced at the concerts of the Opéra, January 3, 10, 1897. He is one of the few Frenchmen that have written a sonata for the pianoforte. His sonata, dedicated to Saint-Saëns, a formidable work,—the performance takes forty minutes,—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played by Édouard Risler. He has also composed a set of variations for pianoforte on a theme of Rameau (1902). His lyric drama, "L'Arbre de Science," and a number of songs, choruses, etc., have not been published. His opera, "Ariane et Barbe Bleue" (Maeterlinck's play), was produced at the Opéra-Comique, Paris, May 10, 1907. (Ariane, Mme. Georgette Leblanc; La Nourrice, Miss Thévenet; Sélysette, Miss Brohly; Mélisande, Miss Demellier; Ygraine, Miss Guionie; Bellangère, Miss Berg; Alladine, Miss Badet; Barbe Bleue, Mr. Vieuille; Un vieux Paysan, Mr. Azéma; 2e Paysan, Mr. Lucazeau; 3e Paysan, Mr. Tarquini. Mr. Ruhlmann conducted.) Mr. Dukas was for several years music critic of the *Revue hebdomadaire* and of the *Gazette des Beaux-Arts*, and he was also the critic of the *Chronique des Arts*.

* Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1837, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

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The seventh volume of Hans von Buelow's letters has been published by Breitkopf & Haertel. The volumes are in octavo form, and they contain in all, with appendixes and indexes, 3689 pages. The editor, Mrs. Marie von Buelow, the second wife of the pianist and conductor, has contributed many notes and also explanatory or biographical pages.

It is doubtful whether any one will ever read all that is printed in these volumes. Many of the letters are of little consequence, though they contain amusing chaff, remarks to entertain the wife, and show the mercurial nature of the writer. The seven volumes might be cut down to two or three, and they would then have uncommon value, as a revelation of an extraordinary character, as a collection of important documents for the history of music during Buelow's career.

The letters in this seventh volume were written from December, 1885, to November 17, 1893 (Buelow died at Cairo, February 12, 1894). They are often bitter and sometimes malicious. When Buelow was in St. Petersburg, in 1885, Cesar Cui, the soldier composer, critic, said to him: "You are not shaved, but you always have a razor in your mouth"; and there were times when Buelow delighted in running amuck with the weapon. Yet how enthusiastic he could be in praise, as when he extolled the performance of one of Brahms' sonatas by

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Marsick, in St. Petersburg. The Russian musicians and the Russian people did not please the visitor. "They are all false, as false as the German-Bohemians." He denied them any disinterested, objective love of art. He was forced to allow a poor pianist to play at one of the orchestral concerts because she was the sister-in-law of an influential person, and to conduct the "truck" of an amateur because he was one of the nobility and could obtain decorations. Mentioning a symphony by Borodin that he was to conduct, he added, "Humph," and he characterized Naprawnik as an excellent operatic director, but a correct composer without ideas. In St. Petersburg he wrote to an official, praising the talent of the conductor at the French Theatre, and asking for recognition of this talent. "I like to recall the charming overtures of Auber, 'Lestocq,' 'Haydee,' etc., which are to Offenbach, Lecocq & Co., as Mr. Thiers was to Mr. Ferry."

Buelow also spoke well of the young Glazounoff, and recommended his symphony in E major, Op. 5, to Richard Strauss. "Glazounoff knows Brahms better than does any one of his countrymen; he is really an earnest composer, capable of serious things." And Buelow loved Tschaikowsky, who brought to him his "Manfred" symphony,

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Learning of the mysterious death of Louis II. of Bavaria, he was overcome. He spoke of "the fifth act of this lofty tragedy." "After all, this is antique, it is sublimely Aeschylean; it is a truly royal ending; there is nothing so touching in Shakespeare—one cannot weep more over the death of Richard II., whose character offers certain analogies, superficial ones."

The widow has a good deal to say about the ejection of Buelow from the Royal Opera House in Berlin in March, 1887. It should be remembered that Buelow at one of his concerts in Berlin had referred to the opera house as the "Circus Huelsen." Huelsen naturally took offence at this remark. Buelow was invited by the composer, Ruefer, to hear the first performance of the latter's opera, "Merlin." Leaving the cloak-room, the pianist was talking with friends, when the porter of the opera house stepped up to him. "I must beg you to leave the theatre." He then added: "The count makes the request." The porter then took hold of Buelow's arm and said: "Don't make a fuss; if you do, I must call a policeman. You can get your money back at the box office."

This action on the part of the intendant made a stir throughout Germany and Austria. Buelow regarded the affair as a colossal joke,

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and he took a humorous revenge in a piano recital by preluding on the theme from "The Marriage of Figaro." "If the count wishes to run the risk of a little dance, he has only to say so, and I'll play the music."

He could not understand a saying of the conductor Levi. Buelow praised his leading of Cornelius' "Barber of Bagdad": "You conducted it, Levi, in a wonderful manner." "Yes," answered Levi, "I knew that you were sitting behind me. I can do my best only when I know that there is at least one in the audience who knows how to listen." "That is not my way," said Buelow; "the work of art is always there, and I am there; for us two I do my best."

He advised his wife not to read Tolstoï's drama "The Might of Darkness" in spite of the low price asked for it! He found that the censorship of the Russian government had æsthetic reasonableness. He also urged her not to read the novels of Zola, characterizing them as "infamous stuff" notwithstanding the talent of the author, and in the same letter he expressed his delight at rereading after nearly forty years Châteaubriand's "Atala," "René," "Le dernier Abencerrage."

Among the most entertaining letters are those written to Hermann Wolff, his manager. He discussed orchestras, composers, programmes, virtuosos, with appalling frankness. He had nothing against the violinist Heermann, but he preferred Brodsky as a player of Brahms'

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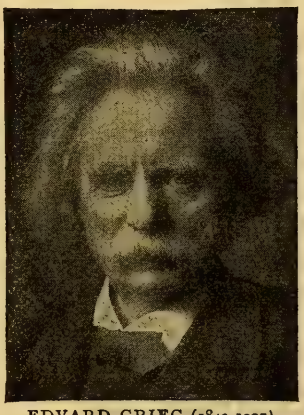
concerto. "I hope Mr. Sauret will not play his own manufactures." "Davidoff, the 'cellist, is, of course, superlatively welcome, in spite of his own compositions." He praised Mme. Sembrich to the skies. "Mrs. Moran-Olden is also musically sympathetic to me. Even if on the stage she kicks over the traces." "Have the kindness not to engage me to accompany songs." "Lalo's 'Spanish' Symphony (N.B., without amputations) is most agreeable to me." "I accept pieces by Saint-Saëns, Lalo, Bizet, with especial pleasure."

He wrote to Villiers-Stanford in English from Wiesbaden with reference to a visit: "One thing absolutely impossible for me: Dinners, suppers, 'Schmaeuse' (any big feed, or merry bout). I cannot bear staying longer at a table with glasses and plates than 3–4 hours. As for the programme you suggested, I beg to observe that beginning with Chopin, Op. 44 and 57, would be the same as preluding to a dinner by rhubarb pie. Please alter the succession."

How was he disposed toward Hans Richter? "I stand toward him as Heckmann toward the late Hiller. No one entertains an admiration more easily and gayly than I, but he reminds me of the old Lachner, who was, however, as a musician, a wholly different fellow. Richter's performance of 'The Damnation of Faust' tortured me; not a tempo was right; the impression was wholly lacking, the impression made earlier by Halle, who knew the traditions."

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Buelow met Mr. Paderewski at Berlin in December, 1890. He praised his playing. "He was much moved by my interest and zeal, and he thanked me in moving terms; he got up after each movement to press my hand." Paderewski then played his own concerto, and he complained that he had been poorly accompanied in Frankfort, Paris, London. Buelow described him as "an agreeable man of culture, with a great red-haired and natural wig, which frames well his distinguished features." Paderewski dined with Buelow and his wife, who were astonished at his slight appetite. They said he should inform them the next time as to what he liked. Paderewski said: "In the matter of food I like—guests." Buelow then called him a cannibal.

Paulus, the famous music hall singer, delighted Buelow. "He is perfection in his own manner; there is a clearness, a precision of rhythm, pronunciation, intonation, good taste, moderation, and dignity in a manner lightly 'canaille' that are extraordinary. I learned much by studying his means of impressing the audience and the results that followed. Any singer, even Mme. Sembrich, could profit in a way by hearing this 'monsieur,' who has great intelligence and has not filched his popularity."

How Buelow hated flowers and wreaths sent to a performer on the stage! It was at Wiesbaden that he refused a laurel wreath with the speech in public: "That's a mistake; I am no vegetarian."

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Buelow visited the United States a second time in 1889. The letters written by him are not so numerous as those of the preceding visit. He wrote from New York that he would be in paradise, were it not for the "forwardness, rudeness, Philistinism, heaviness of the people." There were exceptions; he saw much of Carl Schurz; he met Edison; he was often with Coquelin. There was much to like, after all: "Each day in the new world brings its surprise." A week later he wrote: "Fine weather, fine public, fine press, fine piano, and no Philistine."

He characterized Theodore Thomas as a "glue-boiler"—that is to say, a slow coach, or a dull proser; "ultra-German."

From Boston, April 18, 1889, he wrote: "I have just heard Goldmark's symphony in the rehearsal." He liked the slow movement the best, but found most of the music dreadful anti-symphonic. "Volkmann's lack of taste and Rubinstein's lack of self-criticism are here united; here and there is the ghost of a senile Schubert. Once and, I assure you, for the last time. I would not conduct the work at any price." "The orchestra is magnificent, and Gericke understands his business to the fortissimo degree, much better than the so-called Wagnerian conductors."

He wrote to Max Alvary, then in New York, how he remembered Wagner singing, in 1857, the music of his characters. "He then had a strong voice, and he sang with a finesse and a spirit that were unforgettable."

Perhaps the finest example of Buelow's frankness in this volume is a letter he wrote in English to Asgar Hamerik:—

"As for your protégé, I am sorry to say—but my wretched frank-outspokeness (*sic*) will not be unknown to you—that I overread (*sic*) many of his 'compositions' (orchestra, chamber music, and piano pieces), and that I feel much too old and antiquated for being able to

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take the least fancy in such ugly, preposterous mock music. I don't deny that he might be gifted—that you most (*sic*) know better than I—but I think, before all things, he wants information, and if anybody should take interest in his future as a composer, he ought to send him directly to a musical orthopædic institution. 'Tis not the extravagancy which produces the 'Berlioz's'; and '*fra di noi*' I think the musical world has quite enough of one Hector. Will you kindly prepare your protégé that he would do better to avoid my criticism?"

Buelow was again in the United States in 1890. He practised over four hours daily in addition to his recitals. In some of the New York theatres he went to sleep; but he heard a performance of "The Grand Duchess" that gave him the highest pleasure. "I was not ripe for this earlier, no more than for Mozart. That heavenly woman whose name is Lillian Russell comes next to Agnes Sorma."

In view of the present position of Richard Strauss, the letters written to him and about him by Buelow are of special interest. "Death and Transfiguration" convinced him of Strauss' brilliant future; on the contrary, he called the Burleska for piano and orchestra "hateful" music.

In a letter to Moszkowski he quoted gleefully and in English the story, "Please don't shoot the organist, as he is doing his best."

Rudorff's second symphony is "by no means so poor a thing as the composer."

He wrote to Wolff that he would rather conduct half-amateurish music, as Noskowski's "Meerauge," than "a symphony by Schumann, which tortures me only reading it. By Zeus, I prefer even Rubinstein's 'Ocean' or 'Dramatic' symphony."

Alas, poor Chabrier! Apropos of his delightful "España," Buelow wrote: "Chabrier is a practical joker, who belongs to the circus." He

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thought Berlioz's "Harold" symphony less anachronistic than the "Fantastic."

Strauss' "Macbeth" impressed him greatly. "It is for the most part wild and deafening, but a work of genius '*in summo grado.*'"

Mrs. von Buelow gives a long account of her husband's strange speech before a performance of Beethoven's "Eroica" symphony in Berlin, the speech that ended: "We dedicate it to Beethoven's brother, to the Beethoven of German politics, to the Prince Bismarck." In 1893, when Buelow was in miserable physical and mental condition, a telegram from Friedrichsruh, in which Bismarck wished him with all his heart happiness and health for the new year, affected him to tears.

There is a long and painfully minute account of Buelow's last and wretched days. He wrote in English to his wife: "Hell, hell, with blue sky and golden sun, double hell. All by my fault—I know, I know. I try to imagine that all that suffering were not mine affair at all, but that of Dr. Y. who in order to keep his promise wants to be kept in peace. . . . Do you remember the last but two words (lines) of Kent's at the end of 'King Lear'?" "Te Deum Morphinum laudamus!" The story of his sufferings, of his painful journey, of the few miserable days in Cairo, is indescribably pathetic.

THE LAST CHAPTER.

BY VERNON BLACKBURN (1903).

In the reading of the music of the past, in the appreciation of it, and in the criticism of it, there always enters an element which engrosses me exceedingly and which may be regarded from a-many points

The Hotel Lenox, at Boylston and Exeter Streets, is only a short walk from Symphony Hall. It is under new management—that of the Ainslie & Grabow Co. The cuisine has especial attention. Afternoon Tea is served in the charming "Rose Garden" (new) from 4.00 to 5.30. The management hopes to make the Lenox restaurants the most popular rendezvous of particular people, and bespeaks their patronage.

of view. That element has many facets; it may be considered as belonging in a sense to the beginning, to the middle, or to the end of musical transition from one school to another. For with the study of each musical chapter you may note how strange a confusion combines together the end of the last and the beginning of the new; that element is the mysterious continuity of thought which is perpetual, but which in its parts is separated by different thought, emotion and rule, into different chapters. The shepherd who watched the stars on the plains of Shinar conceived a rudimentary idea of the rhythm of the firmament which translated itself to his pulses, and which thereby evolved a certain musical conception of the most rudimentary kind—musical, nevertheless. But the 'music of the spheres' involved his own personal creation; and one may, in a spirit of gentle reasoning, suppose that his own share in the originality of the combination was united to the thought of the musician who came after, so that, link by half-link, the great message of music has swept its slow way down the arches of Time, each link supported by the half-link that had gone before, until we begin to recognize that any last chapter in music

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Mrs. Lichfield refers to the remarks of the Boston Herald about her distinguished pupil, Miss

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"Romeo et Juliette"

Miss Charlotte Grosvenor made her operatic debut yesterday afternoon as Juliette in Gounod's "Romeo et Juliette" here in Boston. The audience was as large as the theatre could hold, every seat and the standing room being taken.

Miss Grosvenor is the possessor of a voice of considerable distinction. Yesterday afternoon she made a very pleasing impression and if she had not all the passion of Shakespeare's more or less sophisticated heroine, she had in full measure the girlishness, grace, and charm the part requires. Her voice is not one of great volume, yet it filled the theatre without being forced, and it may be added that Miss Grosvenor did not make the common mistake of forcing it, even in the ensemble numbers. It is a beautiful voice, of virginal purity, and incisive without becoming sharp. She sang the arias with style and a pure intonation that fell gratefully upon the ear accustomed to many transgressions in that line. In make-up there were one or two points to be improved—a little more color in the cheeks and less about the eyes would suit better her physique, of which the natural delicacy needs no accentuation, but rather for histrionic reasons, such touches as will offset it. In action Miss Grosvenor for the most part sustained the impression made by her singing, for she knows the value of repose, and such slight evidences of nervous intensity as are natural to a first appearance were few and unobtrusive. For the rest there was no evidence of the sort of nervousness that gets across the footlights, for she sang and acted with apparent confidence and ease. The applause grew heartier as the performance progressed—the best tribute to that performance.

represents part of the past and part of the future. The thought is not without its illuminating quality; for it contains the elemental significance of the effect of the past upon the present and of the effect of the present upon the future. In other words—and the phrase does not in any way disturb any definite theories upon the value and position of modernity in music—the last chapter in the generation of any great school of music does not call for the word *Finis* to be written against it upon the advent of any composer, or upon the really historical completion of any great musical school; that ultimate point comes when, midway in the new prophet's career and teaching, he has finished with the past, when, even as Columbus, he has definitely set his sails toward the West, when he is for an artistic El Dorado. But that, for the moment, is another story.

The time comes then when the modern musician, who has learned so much from a former time, who has interwoven past influences into his novel no less than into his future, leaves that past; and, as always happens with creative musicians, he has little enough gratitude for the great assistant geniuses who have helped him along towards his renewal of life. The marching progress of music is very much like the marching progress of any science, art, or literary chapter. It depends so much upon the things that are done; and yet it is so often persuaded completely to deny its ancestry. When a new genius sets forth upon his career, he usually, in the pride of youth, intentionally tries to forget his generation, and yet he remembers it for the sake of its accomplishment. He looks forward; yet is he held by the trammels of the

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past. And therefore, in some mysterious way, the past, using angel's wings—wings possibly beating unto exhaustion—spreads its influence over him, and for a time he is restrained and hushed. He is merely in leash. He, in a word, is only among those who desire to complete the last chapter; and his youthful views of the past naturally influence his desire for the future. Then, slowly arising from the things that have gone before, he begins to note a wonderful dream, a dream unthought of, undesired perhaps, but nevertheless most certain of its appearance, rising out of his brain. With pulses of life all quickened, with a desire inflamed, the dream, he understands, must be realized in action. The last chapter, so far as the new artist is concerned, has been completed; the new chapter is to commence. Let it not be thought that this is any merely incidental occurrence, any fanciful linking of generation with generation. The history of music teaches so much through every succession of family to family. The theory may be tested as a truth from every point of view.

Take, for a single instance, the career of Beethoven. He was indeed destined to complete a symphonic chapter, even as Mozart was destined to complete an operatic chapter before him. Yet, upon carefully gauging the matter, you will find that Beethoven had to hark back upon the past before he could begin to complete his chapter. Again this was a case of the link and the half-link; again the new genius, in the act of spreading forth glorious wings toward the future, was compelled to use all the flight already accomplished by the dreadful past; and, with that, the future genius completes his own chapter,

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before another such arises to overlap his work and to start away upon a new dayspring. We should not, however, forget that the advent of great genius is also the occasion of the spreading of a private school of impostors who, recognising in part this theory of the 'last chapter,' are very ready to rise upon such waxen wings as those of Dædalus, upon which the sun has but to shine in order to melt their ambitions and to send them flying to ruin by the simplest of mundane laws.

The tragedy of the completion of a final chapter in music rests in the irrevocable struggle of a new greatness striving with a double influence—a struggle so often marked on the one side by human suffering and human pain, on the other by human neglect and human contempt. There are ingenious scientific arrangements—to be, for a moment, frivolous—in any magic-lantern effects, whereby you will find that a new pictorial subject very gradually effaces the old, and that there is a moment when there seems to be almost a struggle between that which is passing and that which is to be novel to the spectator. It is at this midway point—if one may at once transfer the simile to the art of music—where the last chapter begins and the old chapter reaches its end. In the mingling of types there is often a terrible confusion; and it is at this point that the cheaper and more popular forms of music step in and, for a moment, in the confusion of things, make an unthinking multitude applaud the effects of cheapness. To return, nevertheless, to the more serious point of the subject, one finds that music is so much a matter of period and of interval, in its immediate significance and effect, that the fading out of a past spirit and the beginning of a new thought become so identified that they constitute in themselves the final, the ultimate, the dying thought of a generation. My point may be explained even more definitely. Music is the counterpart, in its progress, of human life. But genera-



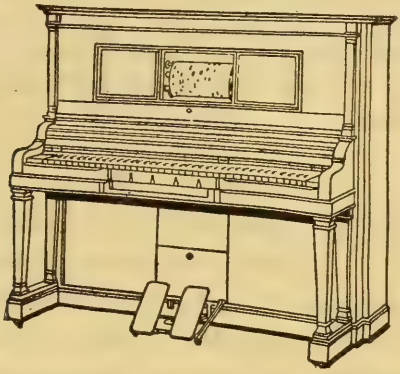
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tions overlap one another; the old men do not die in their ripeness just because the young men are advancing towards their middle age. The last chapter is not always a definite severance between the past and the future. The summer leaves have half the freshness of spring upon them, even though the spring has died; the autumn gold is half casketed in the green of the summer. Winter is the chapter that is the last of the aforegone things and the first of the things that are to be. Palestrina had the monastic spirit with him, and his spirit turned to a sort of solemn triviality. The spirit of Mozart and of Gluck languished towards Bellini and Donizetti. Purcell and Handel spent themselves in Bishop. Thus, link and half-link, the last chapter is completed; but because there is ever a new half-link the continuity of music goes on, just as sun and half-sun make up our summer and our winter.

THE MODERN TREATMENT OF THE CHORUS.

(From the London *Times*, March 20, 1909.)

No two musical works stand further apart in intention and in workmanship than Brahms's *Triumphlied*, which was lately heard at Oxford, and the Nocturnes by Debussy, which the composer has recently conducted at Queen's Hall. The contrast was emphasized by the performance of the two within a week of one another; and, allowing amply for the racial qualities of the composers and the totally opposite outlook upon art which they imply as well as for the difference of subject, it is hard to realize that the two were written within twenty years of one another. They seem to belong, not only to different coun-

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tries, but to different ages of humanity. Their treatment of the chorus in particular places them at opposite poles. The *Triumph-lied* uses the chorus as the mightiest engine of effect which a composer can wield, and Brahms wields it with a force which is overpowering. The third of the nocturnes—"Sirènes"—adds a few women's voices to the orchestra in a way which half-tentatively adds to the suggestive colouring; they sing no words, but are an integral part of the orchestra.

And yet it is here that the works meet, or rather come within measurable distance of one another. Brahms puts so much into his choral writing, crowds climax upon climax with such exuberant delight, that, except for a few outstanding features,—the description of the "Rider on the White Horse" and the reiterated "Treu und Wahrhaftig" of the finale, for example,—the actual import of the words is lost in the jubilant expression of the music. Debussy's singers are frankly considered as contributors to a scheme of musical sound; they are a group of instruments who, like the muted trumpets of the "Fêtes" (No. 2), have an essential, but not a supreme, part to play in painting the mood of the piece. Both practically result in the use of voices for purely musical ends, and this is the point at which the old and new join hands.

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The history of choral music from Bach onwards has been that of the struggle between words and music; for in choral writing the words have been more severely handicapped than in solo song by just so many times as there are parts in the chorus. The old contrapuntal choruses buried the words deep in their complex texture; the more modern part-song reduces the musical interest of the parts to a *minimum*, in order to make the words clear; and between these extremes lie a variety of types, all of which aim at a compromise or, better still, at a reconciliation. Bach himself used a number of methods according to the nature of the subject, in order to preserve the words without sacrificing the musical interest which comes from independently moving voice parts. "Herr, bin ich's?" and the finale "Wir setzen uns," both from the *Matthäus Passion*, are forcible examples of the two main types of dramatic and lyric choruses which sprang from the need for accurate verbal expression in choral singing. The development has gone on until in some cases, notably in the declamatory style of Parry, the solution of the question seems as complete and as natural as is Schubert's or that of Brahms himself in the simpler case of solo song. In the ballad form of *The Pied Piper of Hamelin* Parry's chorus tells the story in a perfectly succinct manner, and in the latest of his Church cantatas the reflective words, "To everything there is a season, a time to every purpose under heaven," are dwelt upon in a way which emphasizes every subtle change of thought, while the continuity of the musical outline is uninterrupted. The *Schicksalslied* and the *Deutsches Requiem* prove that Brahms understood these methods, but in the motets his tendency to revert to the older style in which the music overrides the expression of individual words is often felt; and in the *Triumphlied* he pushed the principle further than did even the old writers from whom it is derived, and produced literally a choral symphony—that is, a work of purely musical interest in which the words indicate the mood to be expressed, but do not control the outline of phrase and stanza. It contains an enormous

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variety of effects of choral colour, for colour increases in importance as the value of words diminishes and more or less supplies their place. Hence, it is very natural that composers of the modern school, in whose work colour is the most essential factor, should have attempted a wordless use of the chorus. Debussy's nocturne is only one among many examples of which the *bouche fermée* effects of Gounod and others were the beginning.

But there is one difficulty in using the chorus merely as colour which even Debussy has not solved satisfactorily yet, if the recent Queen's Hall performance may be considered a fair criterion. The human voice has a personality which is stronger than that of any instrument, and wherever it appears it tends to attract attention to itself and to dominate the score. Voices may accompany voices, but it is a much harder thing to make them accompany instruments or even blend with them on equal terms; it can be done only by robbing the voices of most of their emotional force. Probably Debussy was guiltless of any conscious desire for realism in the nocturne. He meant the female chorus merely to add to the mysterious colouring, not to impersonate the Sirens; but they in fact come to the front of the picture, and the hearer cannot help giving them a realistic significance. A more successful example of this use of the chorus is found in Delius's "Appalachia." It is better because he has given the singers their normal position at one point where they take up the pseudo-negro melody and sing it to characteristic words, so that the places where the voices are solely used picturesquely fall back into comparative unimportance. They are used in a fragmentary way to give additional point to a few cadences in the earlier variations, and at the end, when they sustain a long "Ah" through a quaint series of chords, an expressive sighing effect is produced which could

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not possibly be got in any other way. This is the true test of the advisability of the instrumental use of the chorus. Such moments are more likely to occur in works in the course of which the chorus takes its own natural place of giving expression to words, either lyrical or dramatic. Its employment for effects of colour is necessarily a subsidiary one, and if used alone it is likely to defeat its own object and to become too prominent. But that it is a genuine means of producing beautiful effects is certain; and since it is one of the few means left in which composers have made, up to the present, only tentative experiments, its possibilities and its drawbacks should be fully considered.

SYMPHONY IN E MINOR, NO. 5, "FROM THE NEW WORLD," OP. 95
ANTON DVOŘÁK.

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. The first performance in Boston was on December 30 of the same year.

The work aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

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Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words.*

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvorak in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of

* From a little pamphlet, "Antonin Dvorak's Quartet in F major, Op. 96" (New York, 1894).

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utilization in compositions in the higher form. As a matter of fact that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

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It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter, "Of the Negro's Place in Nature":* "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white woman of the plantation, or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

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The subject, duly labelled and dated, now rests on the shelf, and for some time it has not been taken down and dusted. Yet the discussion was no doubt healthful and profitable, for without fierce discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched

* Chapter xix. of "A Mission to Gelele, King of Dahome."



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before Dvorak's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Miss Alice C. Fletcher, Mr. Frederick R. Burton, and others have made valuable contributions to this branch of musical inquiry.

***

Mr. William Ritter, the author of a life of Smetana (Paris, 1898), contributed letters from Prague to the *Mercure Musical*, Paris. In the number for May 15, 1907, he discussed this symphony.

He wrote to the sons of Dvořák, to Antonin and Otaker, and he asked them eleven questions, with this preface: "I ask you to reply as soon as possible to the following questions, with the utmost exactness, if not categorically by 'yes' or by 'no.'" The first four questions were concerning the use of negro tunes in the symphony "From the New World," whether Dvorak had used them at all, or, if he had, whether he had modified them. The other questions were concerning Dvořák's use of chorals of Brittany or Russian folk-song in the symphony, whether he had known and consulted collections of folk-song by Balakireff, Rimsky-Korsakoff, Moussorgsky, Bourgault-Ducoudray, and whether he had read Villemarqué's work on songs of Brittany.

Fortunately for the sons this letter was written in February when the air was cool and the nights were long.

The sons answered in effect as follows: Dvořák knew nothing about the folk-songs and chorals of Brittany. He knew the Russian composers by name, but he had never studied thoughtfully their compositions. "Any one who knows his [Dvořák's] own works will surely smile at the mere suggestion that there was any necessity of borrowing from

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any one of these masters." Nor did Dvořák know anything about the researches of the two Frenchmen.

Now, as regards the negro question. "In America negro airs, which abound in melodic particularities interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one who has the least feeling will proclaim this fact. Who will not recognize the homesickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the scherzo, the beginning of the finale and perhaps also the melody of the Largo which give a certain impression of the groaning negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

Mr. Ritter was not satisfied with these answers to his questions. He wrote letters to other Bohemians, who knew Dvořák.

Mr. Miloslav Rybâk told him that Dvořák would have been much surprised, had he been charged with reading French authors. "All he cared for was to compose to lead a country life, and above all to take care of his pigeons. Among the letters known to have been written by him is one from America to a priest, who had invited him to spend the summer in the country. This priest put at his disposal a donkey, and this was the decisive argument: 'What a pleasure this will be for my children and myself!'"

Dvořák had no education other than that at the elementary country

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school. Mr. Schwerik, a music critic, once met him and asked him what he was doing. "I am improving my mind!" answered Dvořák, who then drew out of his pocket a little pamphlet, poorly printed, a collection of the lives of celebrated persons, Galileo, Copernicus, and others, for boys of fifteen years.

"He was not sufficiently educated," says Mr. Rybâk, "to know the books mentioned. Any element that was not Czech—I do not say even Slav—was repugnant to his musical individuality. He produced so quickly that it was impossible for him to hunt for melodies in books, and there was, certainly, no need of his searching. He heard all the orchestration when he made his first sketches. I have seen the sketch of the 'New World' symphony The symphony is all there, written with one outburst on two pages of paper and sketched on two staves. The orchestration is so well indicated under the chords that, even if the symphony had not been written out, it would almost be possible to complete it from the sketch."

All the correspondents of Mr. Ritter insist on the inherently Czech nature of this "American" symphony. "Never has Dvorak shown himself a more genuine Czech." One correspondent writes that it is very difficult for a stranger to distinguish the folk-songs of diverse Slav nations,—Bulgarian, Croatian, Czech, Montenegrin, Pole, Russian, Servian, Wend. Show a Russian the chorus "Gospodine pomiluj ny"

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in the last act of "Saint Ludmila," and he would swear the chorus is Russian, yet nothing bears a closer resemblance to the choruses of the Moravian Brethren known to every one in Bohemia.

"In the 'New World' symphony you see the Czech peasant confronted with the rush and din of the feverish life in a great city. To understand the psychological foundation of this symphony it is necessary to know something about the Czech people. Here is an analogous fact. You are acquainted with Dvořák's 'Requiem'; the text is surely the most international of any text within the world; now the music is excellent Czech music; it expresses exactly the feelings of a Bohemian peasant during the mass for the dead."

Then there is the question of tempo. It is all important, say the Bohemian musicians and critics, to know the *tempi* of Dvořák, for the indications in the scores are of little use to any one not versed in Czech rhythms. "Do you remember that Mrs. X at B——, who declared that the 'Slav Dances' were boresome beyond endurance? After we had played them together, she said 'they are different things, but a Czech who can put the national sentiment into them should be distributed with each copy.'"

The conclusion of the whole matter, according to these Czechs, is as follows:—

1. The "New World" symphony expresses the state of soul of an uncultured Czech in America, the state of a homesick soul remembering his native land and stupefied by the din and hustle of a new life.

2. The uncultured Czech is a born musician, a master of his trade. He is interested in the only traces of music that he finds in America. Negro airs, not copied, adapted, imitated, tint slightly two or three passages of the symphony without injury to its Czech character.

3. The symphony leaped, Minerva-like, from the head of this un-

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cultured genius. As nearly all his other compositions, except the operas, it was not stimulated by any foreign assistance, by any consultation of authors, or by quotations, reading, etc., as was especially the case with Brahms.

4. The national Czech feeling in this work, quickened by homesickness, is so marked that it is recognized throughout Bohemia, by the learned and by the humblest.

These are the conclusions of Mr. Ritter after a painstaking investigation. That Dvořák was most unhappy and pathetically homesick during his sojourn in New York is known to many, though Mr. Ritter does not enter into any long discussion of the composer's mental condition in this country.

Yet some will undoubtedly continue to insist that the symphony "From the New World" is based, for the most part, on negro themes, and that the future of American music rests on the use of Congo, North American Indian, Creole, Greaser and cowboy ditties, whinings, yawps and whoopings.

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The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The



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strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettledrums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale, from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was, no doubt, derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the English horn over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns there is a change to C-sharp minor, un poco più mosso, and a short transitional passage on a contrasting theme leads to the second theme in the wood-

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wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the English horn. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitations. The second theme in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the English horn melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

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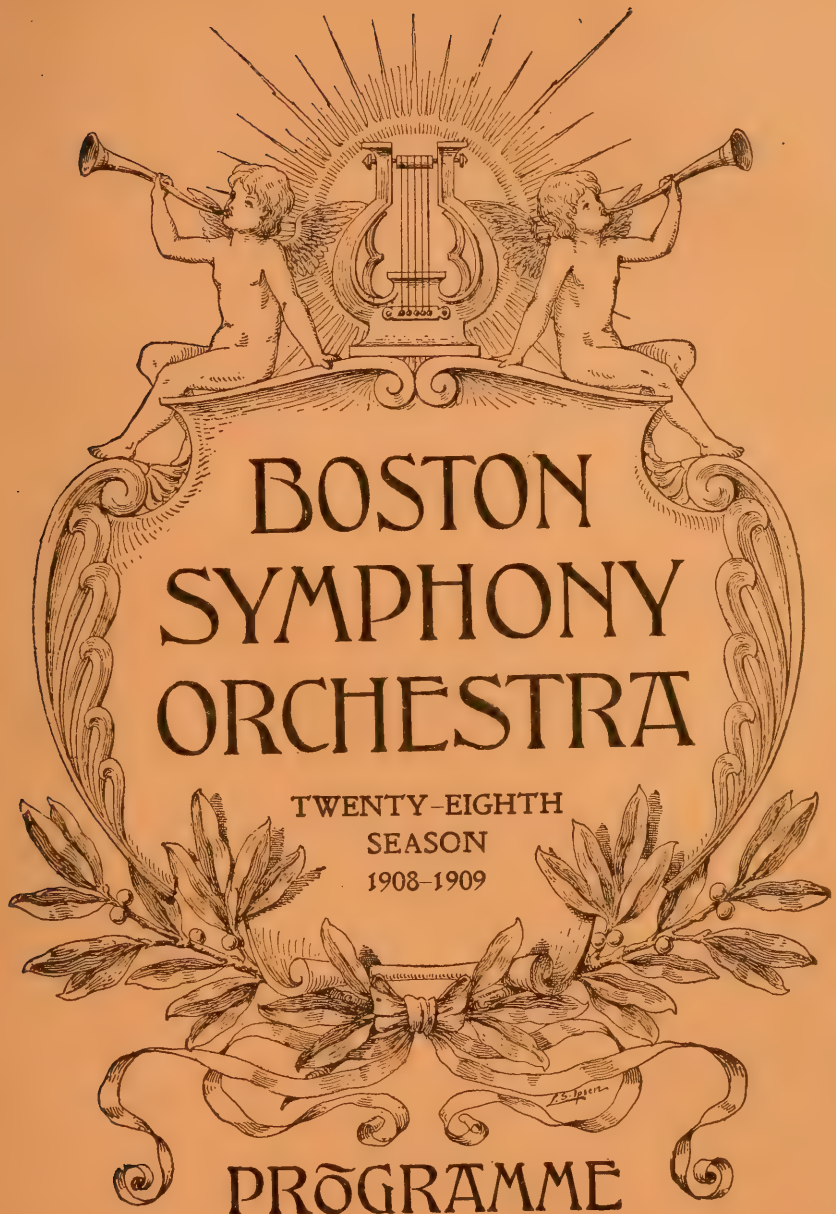
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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Twenty-third Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



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SATURDAY EVENING, APRIL 24
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Fiedler, E.
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Mahn, F.
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Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Marble, E.
Berger, H.
Eichler, J.
Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Goldstein, H.
Werner, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-Bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

Schuëcker, H.

Tympani.

Rettberg, A.
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"A Siegfried Idyl" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

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Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii, p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was first performed as a morning serenade, December 24,* 1871,

* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245.)

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on the steps of the villa at Triebschen, by a small orchestra of players collected from Zürich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf," mein Kind, schlaf' ein"; but the development of the themes was new.

And Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

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For him and thee in tones I now am praising;
What thanks for deeds of love could better be
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süss sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The Wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walkure." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

A short theme of two descending notes—generally a minor seventh

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or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—"O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the

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first two themes, the climax of the idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

ENTR'ACTE.

BACH'S MATTHEW PASSION.

(From the London *Times*, April 10, 1909.)

It has been sometimes held that musical works composed for one place and shaped to meet peculiar conditions of performance necessarily lose much of their vitality in the process, and that when they are taken out of their natural surroundings their power is crippled, if not destroyed. Bach's church cantatas might once have been quoted in support of the theory; to-day they completely disprove it; and the greatest of them, the Matthæus Passion, which from its first page to its last bears the stamp of its special conditions most strongly, now makes as wide an appeal as does any other piece of religious music,

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except perhaps the Messiah, to people quite ignorant of its origin and foreign to the kind of thought from which it sprang.

The recitation of the whole story of the Passion of our Lord, word for word as the Evangelist tells it in two chapters of the Gospel (Matt. xxvi. and xxvii.), with hymns and other musical settings of devotional words, is not at first sight pliable material for a great work of art, which can only carry its hearers through three hours of performance by successive contrasts and climaxes of interest. Nor was the Lutheran meditation on the Passion designed to possess artistic proportions as a whole; in short, the Passion Music was a church service, and not an oratorio, and Bach's treatment of it was designed for a service held in a Leipzig church, where the choir was small, but efficient enough to be divided into a double chorus, a fair orchestra was obtainable, and there happened to be two organs. If ever there were conditions both psychological and physical calculated to produce a *pièce d'occasion*, they were here. Bach only avoided doing so because on the one hand he never felt the mental limitations, so entirely did he belong to his time and country, on the other because his sense of proportion was so perfect that he realized instinctively the use which could be made of every means at his disposal.

He succeeded in grouping arias, choruses, and chorales round the Scriptural scenes in such a way as not only to balance the dramatic interest with the expression of devotion, but so as to emphasize the relative importance of the scenes themselves. For instance, the conspiracy of chief priests and scribes is passed over without comment of any kind, but, when their conspiracy becomes fact and our Lord is taken prisoner in the garden, a lament sung by two soprano voices follows, interrupted by choral outbursts of indignation and leading into a magnificent double chorus which makes an overwhelming climax of emo-

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tion. By such means Bach made his work rise superior to its original environment, and it can be enjoyed, therefore, under all kinds of conditions to-day, from the festival performance of the concert-room, such as was given at Sheffield last year, to the performance by the better of our church choirs with organ accompaniment only. But, however carefully it is prepared and carried out in the concert-room (and it would be difficult to exceed the reverence of the handling at Sheffield), the Matthæus Passion suffers some loss by being transplanted from the church. The chorales, for example, lose their relevance when sung to an audience; they are meant to be sung by a congregation. Such a performance may be impressive, and in many of its details the Sheffield one was especially beautiful, but it must be regarded as exceptional; and it is in a church performance that the Passion Music can enter most deeply into the hearts of the people, by appealing directly to their devotion. If ever the whole of the Matthæus Passion is given, it must certainly be in church, for one could wish to hear it only in an ideal performance, and the church is the first essential to the ideal attitude of mind.

In the last week, performances have been given in London churches which, incomplete though they were, showed something of the unique power of the work. At present it is necessary to shorten it very considerably, for modern audiences and congregations are less patient and less contemplative than were those of 1729, and they cannot concen-

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trate attention upon continuous music for three hours. Something must be sacrificed; but it is difficult to decide what can be cut out with least injury to the whole. The Biblical story falls naturally into six sections: First, preliminary episodes, in which the Saviour foretells his Passion both to the disciples and when he is anointed by the woman in the house of Simon of Bethany, followed by the conspiracy of the chief priests with Judas. The Last Supper, the scene in the Garden of Gethsemane, the trials before Caiaphas and Pilate, with the subsidiary stories of the denial by Peter and the repentance of Judas, the Crucifixion, and, lastly, the burial are the other main panels into which the subject falls. It is possible to reduce the length of the narrative in two ways, by omitting altogether one or more of these sections or by leaving out certain details in each and keeping the main outline intact. Each plan has advantages and disadvantages, and the advisability of adopting one or the other will generally depend upon the kind of performance which is being attempted.

Two recent church performances are examples of the two methods of selection and compression. At the Temple Church the first was used. The preliminary episode, the Last Supper, and the burial were left out altogether, and Gethsemane, the trials, and the Crucifixion were taken as being the kernel of the story, while the magnificent choral prologue and epilogue formed a setting to the three pictures. At St. Paul's Cathedral the whole scheme was adhered to, with, however, considerable compression in the trial scenes and the Crucifixion. Each plan seems to be the one best suited to the place. The size of the Cathedral and its curious acoustic properties make it necessary to work for broad and massive effects, strong rather than subtle contrasts. The performance was on a scale to suit the building. A large choir,

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drawn from several London churches, supplemented that of the Cathedral and they were accompanied by an orchestra of corresponding strength as well as by the organ. In such circumstances it is the force of the great emotional climaxes which makes the strongest appeal; the sense of gathering oppression which culminates in the outburst at the arrest already described, the clamor of the crowd, the solemnity of the air and chorus which contemplates the Saviour on the Cross, the vividness of the earthquake, and finally the serene peace of the ending. The more delicate touches, the intimate expression of the dialogue and of some of the airs, cannot make their full effect, and the details of the story may easily be passed over, so that even the fact that the two trial scenes are not distinguished from one another scarcely matters. The silence of Jesus before his accusers, Pilate's wonder and fear, the repentance of Judas, are all too subtle to be realized by the huge congregation which crowds the Cathedral, and so they and other subsidiary episodes are very wisely left out. But at the Temple Church the reverse is the case. The music is sung by a small choir, who are capable of the most sensitive lights and shades of expression. There is no orchestra, and though one misses the strings, especially as accompaniment to the words of our Lord, the organ accompaniment is so sympathetic that in the small church the refinement gained compensates for the loss of variety. Here every detail in the picture makes its impression, and we would rather be content with fewer pictures, that we may look more closely at them. So in Gethsemane all the prayers of our Lord are related, the false witnesses are heard before Caiaphas that the silence which follows them may be realized, and throughout the scenes chosen all the personal touches, both narrative and reflective, which Bach dwelt upon so lovingly are retained and beautifully interpreted.

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From these two types of Church performance one carries away a wholly different set of impressions; and from comparing them it is possible to gather some idea of what the complete performance of the Passion would be like. If it were possible to combine the conditions in such a way that the outlines of the story should be presented with the same majesty that they have at St. Paul's, and yet to give the intimate expression of detail that is found at the Temple, Bach would probably be proved to have judged the proportions of his work rightly, and we should realize that the Matthæus Passion is not too long. Even in the present imperfect circumstances a hasty judgment to the contrary is often corrected. The St. Paul's performance gave an instance. The chorus in which the chief priests and Pharisees ask Pilate for a guard to the sepulchre is longer than almost any of the other dramatic choruses and has often sounded curiously misplaced, coming as it does in the middle of the scene of the burial at eventide. But the other night its purpose was made clear. Without it the whole scene would be too long because too placid in mood, and Bach could only prevent this by keeping the strife alive until the end.

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ance which a big choir gives, or which, like the questions of the Disciples, represent a part of personal conversation and need the intimate expression which is lost when a large body of voices sing together. With such a force and with an equally adaptable orchestra, one which should be strong enough to support the opening chorus and efficient enough to be reduced to a quartet of strings for such a passage as "My soul is exceeding sorrowful," a performance of the Matthæus Passion could be gained which would combine the dignity of Saint Paul's with the tenderness of the Temple services. When this is done the extraordinary range of its expression will be fully realized for the first time.

Symphony in C minor, No. 8 . . . . . Anton Bruckner

(Born at Ansfelden, in Upper Austria, September 4, 1825; died at Vienna, October 11, 1896.)

This symphony, begun in 1885, was completed in 1890. It was performed for the first time in Vienna, December 18, 1892, at a Philharmonic concert led by Hans Richter. Even Hanslick admitted in his bitter review * of the symphony that the concert was a triumph for the composer. "How was the new symphony received? Boisterous rejoicing, waving of handkerchiefs from those standing, innumerable recalls, laurel wreaths," etc.

The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, March 13, 1909.

The symphony is dedicated to the composer's "imperial and royal apostolic Majesty Francis Joseph I., Emperor of Austria and apostolic

* This article, which first appeared in the *Neue Freie Presse* of December 23, 1892, was reprinted in Hanslick's "Fünf Jahre Musik," pp. 190–3 (Berlin, 1896). A translation of the article was published in *The Musical Herald* of February, 1893, p. 104 (Chicago and Boston). The translator was Mr. Benjamin Cutter.

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CONTENTS

January: "Was ever a doll like my Dolladine?"
February: "February, dark and chilly."
March: "Pussy with the silver fur."
April: "A rainpool lies just over the way."
May: "May is coming, listen! hark!"
June: "Dollie and I in the sweet June weather."
July: "The poppy glows in the garden bed."
August: "It really makes me very sad."
September: "Do you know of a fairy maiden?"
October: "Autumn's coming o'er the hill."
November: "The Indian chieftain smokes his pipe."
December: "It is the eve of Christmas-day."

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King of Hungary." It is scored for three flutes, three oboes, three clarinets, three bassoons (one interchangeable with double-bassoon), eight horns (horns 5–8 interchangeable with tenor and bass tubas), three trumpets, three trombones, contra-bass tuba, kettledrums, triangle, cymbals, three harps, and the usual strings.

It appears that, when the symphony was first performed, there was an explanatory programme written by some devout disciple. This programme stated that the first theme of the first movement was "the form of the Æschylean Prometheus"; and a portion of this movement was entitled "the greatest loneliness and silence." The Scherzo was supposed to typify "The German Michael." "Der deutsche Michel" may be translated "the plain, honest, much enduring (but slow) German," and "Michel" in a figurative sense means yokel, boor, clodhopper. Hanslick wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples; but the composer himself gave this name, the German Michael to the Scherzo, as may be read in black and white in the programme." Now, the published score bears no motto. The programme-maker found in the Scherzo "the deeds and sufferings of Prometheus reduced in the way of parody to the smallest proportions." And in the Adagio was disclosed "the all-loving Father of mankind in his measureless wealth of mercy." The Finale was characterized by him as "heroism in the service of the Divine," and the trumpet-calls in the Finale were explained as "the announcers of eternal salvation, heralds of the idea of divinity." On the other hand, it is said that the beginning of the Finale was suggested to Bruckner by the meeting of the three emperors!

In the published score there is nothing to give the idea that the music has any programme, any argument. Yet Mr. Johannes Reichert

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in his analysis * of the symphony, referring to Josef Schalk's vision of "Prometheus Bound" in the first movement, finds something of Prometheus or of Faust in the music.

***

I. Allegro moderato, C minor, 2-2. The first and chief motive is given to violas, violoncellos, and double basses. It is announced pianissimo; it is decisively rhythmed, and its rhythm and its upward leap of a sixth are important factors in the development. After a short crescendo, the strings are about to return to a pianissimo when the theme is proclaimed with the full force of the orchestra.

The first violins have the expressive and questioning second theme. Wood-wind instruments answer the question. The rhythm of the second theme, a rhythm that is characteristically Brucknerian, is used in counterpoint to a new cantilena sung by horns and first violins. There is a modulation to the dominant of the chief tonality. The second theme now assumes an obstinate, arrogant character. Wood-wind instruments conduct over pianissimo and sustained chords of tubas, with the use of the first measures of the chief motive, to the second subsidiary section. In spite of the interrupting springs of the seventh there is a return to a quiet mood. Then comes a chromatic and mighty crescendo for full orchestra, which reaches a climax with trumpet fanfares. The chief motive returns, and is given out thrice pianissimo. The first horn has the chief motive in augmentation, and there is a double echo of it: from first oboe; from tenor tuba.

The "working-out" section begins with the indication "very quietly." Oboes and tubas introduce constituent parts of the chief motive in augmentation; then the motive itself appears in inversion and as in a stretto. This form of elaboration is long continued. And

* Programme Book of the Symphony Concert of the Royal Orchestra of Dresden, December 13, 1907.

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now the second theme appears inverted, and gives with its compelling rhythm the impetus to a great crescendo which reaches its climax with the encounter of the two themes *fff*. This shock occurs three times without a decisive result. The orchestra seems to lose its force. There are wandering fragments of the two motives, while the trumpet keeps up monotonously the rhythm of the chief theme. A fragment of the first theme leads to the repetition section.

The repetition is at first free, whereas as a rule in Bruckner's symphonies it is literal. The first theme, now a lamentation, is given to the first oboe. The clarinet answers in another tonality. After bold modulations the second theme is repeated. The prevailing mood of unrest ends with a long held *fermata*. The second subsidiary section is repeated quietly, and, as in the first chief section of the movement, it is used in a crescendo; but here the climax is built on a coda-motive of a bitterly complaining character, while horns and trumpets repeat incessantly the chief theme. Grief itself soon loses its voice. The violins sigh the chief motive thrice pianissimo. Only the last portion of the theme is then heard, and it dies away in the violas.

II. Scherzo, Allegro moderato, C minor, 3-4. The chief theme (violas and violoncellos) has a rough humor, while violins have a contrasting figure of a whispering and mysterious nature. This figure brings in a great crescendo in which the theme is blown by horns,

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later by trumpets, and at last by the contra-bass tuba. At the end of the section a rhythm appears (E-flat major, bassoons, drums, basses) that is slightly reminiscent of a rhythm in Beethoven's Symphony No. 8. The whispering figure is inverted. The first section is repeated.

The trio begins, *Langsam* ("slow"), 2-4, softly and delicately (first violins). The horn enters. There are pleasant harmonies in E major. "The whole episode breathes smiling happiness."

The harp is used here and in the Adagio, the only instances of the use of this instrument in a symphony by Bruckner. A second subject brings the return to A-flat major. The beginning of the trio is repeated with changes in tonality, and the whole first part of the Scherzo is repeated with an ending in C major.

III. The Adagio is said to be probably the longest symphonic adagio movement in existence, and there are some that put it at the head of all adagios by reason of its solemnity, nobility, and elevated thought. It begins, "solemn, slow, but not dragging," D-flat major, 4-4. The first violins sing (on the G string) a long and intimate song to the accompaniment of the second violins and lower strings. "This theme contains three moments of mood. For the first four measures the violins complain softly; then sighing clarinets and bassoons enter in gasps; the four last measures are only an extension to strengthen the mood." A strange organ-point puts an end to the mood of doubt and brings in triumphant certainty. The violins, playing with greater breadth, lead to a calm close in F. There is a repetition of what has gone before, with the exception of a few measures of the chief theme.

The second theme is sung by the violoncellos, and they lead to the serenely quiet song of the tubas. Some measures based on fragments of the second theme bring in the "working-out" section. The chief

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theme appears. Portions of the long cantilena are combined, and there is fresh and melodic counterpoint. There is at the same time a crescendo. After the climax the second theme becomes prominent, with interruptions by the tubas.

The first theme appears with lively figuration at the beginning of the second section of development. A portion of this theme is used in augmentation. "Then appears suddenly and in a decided manner the rhythm for horns of the 'Siegfried' motive in 'The Ring.'" The accompaniment for strings grows livelier; the chief theme is more and more impressive in the brass. The second theme enters, and there are tranquillizing episodes, but there is no checking the course of the crescendo or the acceleration in pace. "A tempo (though in a lively movement)." The third section of the chief theme is now in powerful augmentation. There is a return to the prevailing tempo. The mood is milder. The violins "intimately and softly" remember once more the second theme. The coda brings in a peaceful close. In the third and fourth measures before the end the tubas indicate pianissimo the chief rhythm of the Finale that follows.

IV. Finale, C minor, "solemnly, not fast," 2-2. The heavily rhythmed chief theme contains three important motives. It first appears in F sharp, as the enharmonically changed sub-dominant of the preceding tonality, D-flat major (or as the dominant of the domi-



nant of C minor). Joyful fanfares sound in D-flat. The whole is repeated, and there is a modulation from A-flat to E-flat. Then appears sonorously the conclusion of the whole theme in the prevailing tonality, C minor. Out of the counterpoint arises a lamenting strain for oboes.

There is a pause. The melodious and religious second theme is sung in slower tempo. The accompanying voices for horn and violas might well be reckoned as thematic. The third theme, wood-wind and strings, is practically a double theme, and the lower voice has much importance later. The concluding section of this theme is developed in choral fashion, and it is then combined with the lower voice. After a pause comes the working-out section. As the introduction indicated, it gives the impression of a mighty struggle. A blend of the two just preceding themes leads to a new melody for violins. There is a powerful crescendo for full orchestra. The rhythm of the chief theme of the first movement is heard. The first measures of the finale are now played softly by the horns, then by the flutes. Preceding themes are again combined. The repetition section opens powerfully. The decisive rhythm of the chief theme spurs the full orchestra. The coda begins quietly, but it soons becomes intense. In the triumphant ending in C major, chief themes of the four movements are heard exulting.

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I am indebted in a measure for the preceding sketch of the contents of this symphony to the analysis by Werner Wolff, published in the programme-book of the Philharmonic Orchestra, Berlin, October 29, 1906; and to the analysis of Johannes Reichert which has already been mentioned. They that wish to study the symphony may consult with profit the analysis by Willibald Kähler (Musikführer No. 262). These analysists are by no means unanimous in their designation of the chief themes. I have followed chiefly in the footsteps of Mr. Wolff.

***

A biography of Anton Bruckner written by Rudolf Louis* was published by Georg Müller in 1905. The volume is an octavo of two hundred and thirty-four pages, illustrated with portraits, silhouette caricatures of the composer, facsimiles of manuscripts, and two or three views of places. Soon after Bruckner's death it was announced that August Göllerich, of Linz, would write the life of his master, who before his last sickness had requested him to do this. Göllerich's biography, which will be in two stout volumes, is said to be nearing completion.

* Dr. Rudolf Louis was born at Schwetzingen on January 30, 1870. He studied at Geneva and Vienna, and in the latter city he received the degree Dr. Phil. He studied music with Friedrich Klose and Felix Mottl, and then conducted in the opera houses of Landshut and Lübeck. Since 1897 he has lived at Munich. After the death of Heinrich Porges (November 17, 1900) he was chosen music critic of the Munich *Neueste Nachrichten*. His symphonic fantasia "Proteus" awakened interest at the meeting of the German Music Society at Basle in 1903. His chief literary works are "Der Widerspruch in der Musik" (1893), "Die Weltanschauung Richard Wagners" (1898), "Franz Liszt" (1900), "Hector Berlioz" (1904), "Anton Bruckner" (1905). He edited Hausegger's "Unsere deutschen Meister" (1903).

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Dr. Louis in the preface to his work disclaimed any intention of competing in any way with Göllerich or of anticipating him. He therefore used chiefly material that was already at hand: only when there was absolute necessity, as in ascertaining facts about the early life of Bruckner, did he make personal inquiry and research. His aim was to paint a character portrait of a singular personality, in whose life there was no romance,—and to many in Vienna the composer was to the day of his death merely an unsympathetic peasant.

***

Bruckner's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children. Anton was the oldest, and two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first organ lessons of this man.

The father of Bruckner died in 1837, and the widow moved to Ebelsberg, not far from St. Florian, and in the old and famous abbey of St. Florian Anton was received as a choir boy. The abbey had a celebrated library of seventy thousand volumes and a still more celebrated organ of four manuals and about eighty speaking stops, and this organ was more important than the library in Bruckner's eyes. At St. Florian he studied harmony with Michael Bogner, organ and pianoforte with Kattinger, singing and violin playing with Gruber, who should not be confounded with Bruckner's pupil, Josef Gruber, from 1878 to 1904 the chief organist at St. Florian. This teacher

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Gruber was a pupil of Schuppanzigh, the violinist associated with Beethoven. Bruckner also attended the school classes; for he was expected to follow the family tradition and be a school-teacher. The course included religious instruction, grammar, penmanship, arithmetic, geometry, drawing, singing, organ playing, and some lessons in landscape gardening. Geography, history,—with the exception of some Biblical history,—natural history, were not taught.

The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played for weddings and fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made notes for compositions, to be worked out at some future time. (His first manuscript, "Abendklänge," for pianoforte and some other instrument, was written when he was thirteen years old.) Profoundly unhappy, he was not understood by the villagers, but was looked on as a sort of crazy person. In 1843 he was sent by way of punishment to Kronstorf, where there were only one hundred and fifty inhabitants, but he was fortunately soon transferred to Steyr, and here there was a fairly good organ and considerable attention was paid to church music. Bruckner had a pleasant recollection of this village, and in after years, when he would make excursions from Vienna, he would go either to Steyr or to St. Florian. Toward his end he prayed that, if he could not be buried under the great organ at St. Florian, he might rest in the churchyard at Steyr.

In 1845 Bruckner was appointed a teacher at St. Florian. He was

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happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year, and as an organist eight florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. In 1853 he visited Vienna to prove his ability before three then celebrated musicians, Simon Sechter, Ignaz Assmayer, Gottfried Preyer. He showed them his prowess as an organist and made a brilliant showing. At St. Florian Bruckner studied physics and Latin, and long afterward regretted that he had not studied more earnestly and with a broader view; for at last famous in Vienna as a musician and as an eccentric, he had little or no comprehension of anything in science, art, literature, politics. He was a musician and only a musician.

***

Bruckner in 1856 was appointed organist of the old cathedral at Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

Simon Sechter (1788–1867) was one of the most famous of all theorists and pedagogues. Bruckner chose him for his master. The pupil was then thirty-two years old, already an organist, improviser, ecclesiastical composer of some reputation, but he felt the need of a more thorough technical training. Sechter was a teacher of the technic of composition. His own works, masses and other music for the church, preludes, fugues and other pieces for the organ, two string quartets, variations for pianoforte, and, *mirabile dictu!* a burlesque opera, "Ali Hitsch-hatsch" (1844), were as dismally dry as his treatise on composition in three volumes. He had no imagination, no poetry in his soul, but he could be humorous at the expense of his pupils. He was incredibly fussy about detail in a composition; he would spend hours

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in the elaboration of a petty contrapuntal device and forget the importance of the general structure. So enamoured was he of brushwood that he did not see the imposing forest. He prized Sebastian Bach, thought well of Mozart and Haydn, accepted the earlier works of Beethoven; but of the more modern composers the only one whom he tolerated was Mendelssohn.

From 1856 to 1860 Bruckner went to Vienna to take lessons of this man. One of the most interesting discussions in Dr. Louis' biography is the discussion of the question whether Sechter was the proper teacher for Bruckner, whether Sechter did not do him harm. Did not Bruckner need a master who would insist on the value of proportion, moderate his volubility, repress his desire to over-elaborate an idea? Furthermore, were not Bruckner's habits of thought too deeply rooted at the time he sought Sechter's tuition? Bruckner's contrapuntal skill, as displayed in improvisations on the organ, has passed into a tradition, but there is comparatively little of it revealed in the greater number of his symphonies. Dr. Louis insists that certain brave features of Bruckner's art, as his pure harmonic writing and the euphony of passages for the brass choir when the progressions are in the manner of a choral, are due not so much to any skill in orchestration as to Sechter's indefatigable training. On the other hand, a grand and noble effect in any one of the symphonies may be followed by fatiguing

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Yesterday the performance of "Romeo et Juliette" was chiefly memorable because of the debut of a new Juliette. Two years ago we listened to the work of Miss Charlotte Grosvenor in concert with much pleasure and predicted at least a chance of an operatic career for the young singer. She is a pupil of Mrs. Avonia Bonney Lichfield, who was herself an operatic singer of renown, and who seems singularly successful in imparting her knowledge to those who study under her. Miss Grosvenor deserves especial attention as being an American singer, trained in America, a living proof that it is not always necessary to take the voyage to Italy before treading the operatic boards. In passing judgment upon the young debutante two points must be kept in mind. She was hampered in some degree by the inequality of the support which was sometimes overweighted in the Gounod masterpiece. Secondly, it is not possible to attain one's very best when the results of years of training are focussed into one single occasion. We do not believe in triumphant operatic débuts—they are impossible. A little allowance must always be made for the abnormal situation. Miss Grosvenor certainly required only the minimum of allowances on this occasion. She acted and sang with almost veteran ease and "gewandheit." Her Waltz in the first act (her opening number) was as delicate and as easily sung as possible. There was not a trace of nervousness in her work and the action was without any of the stiffness of the amateur. Her vocal work was definitely in advance of her histrionic ability, but the latter can only come with acquaintance with the stage. The audience was a very brilliant one, evidently drawn by interest in the debutante. At the end of the first act there was a long procession of flower-bearers carrying public tribute to the new Juliette. These things, however, do not make a true success. It is far more to the purpose that Miss Grosvenor sang without a flaw of intonation and that there was a sympathetic quality in her voice that was quite in keeping with the character of the Shakespearian heroine. The balcony scene was very near to perfection. The heroine rose to the occasion, and there is no doubt but that Mrs. Lichfield (the teacher of Miss Grosvenor) has here launched a sterling prima donna, and to her and to the new Juliette all good wishes may be extended.

LOUIS C. ELSON.

and apparently interminable pages of sheer pedantry. For neither Sechter nor Bruckner seemed to have the slightest idea of the necessity of a practical knowledge of architectonics in music. The reproach made against pages in Bruckner's symphonies—that they are formless, illogical, fragmentary, episodic—is not always without foundation. The zeal of Sechter exaggerated the inherent faults of the pupil.

Yet Bruckner profited in a way by Sechter's training, so that he astonished his master, Hellmesberger, Herbeck, Dessoff, and Becker, when he submitted himself to them for an examination in counterpoint. Herbeck, who had even then some idea of Bruckner's skill, proposed that, if the applicant were able to develop in fugued style, on pianoforte or organ, a theme then given, the result should be considered as proof of his ability more than any display of knowledge by word of mouth. Bruckner accepted the offer, and they all went to a church. Sechter gave a theme of four measures. Herbeck asked Dessoff to add four more; and, when Dessoff refused, Herbeck lengthened the theme by eight measures, at which Dessoff exclaimed, "O you monster!" Bruckner studied the theme for some time, and he seemed anxious, so that the examiners were merrily disposed. At last he began his introduction, which was followed by a master fugue, then by an improvisation. All wondered, and Herbeck said: "He should examine us."

***

When Bruckner was thirty-seven years old, he studied theory and instrumentation with Otto Kitzler (born in 1834 at Dresden; he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshipped with a childlike devotion. Whether this worship were favorable to the development of Bruckner's

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own individuality is a question that may be argued by those who have no regular waste-pipe for intellect. Bruckner met Wagner for the first time at the performance of "Tristan and Isolde" at Munich, in 1865. It was Bruckner's ambition to carry out Wagner's theories about opera in absolute music, to utilize his theories for orchestral advantage.

Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865–66, a cantata, and the "Germanenzug" for male voices with brass instruments gave him local and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved to Vienna.

Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck had done much for composers of the modern and romantic school of his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor to the chair of organ and counterpoint in the Vienna Conservatory of Music.

Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation, but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the

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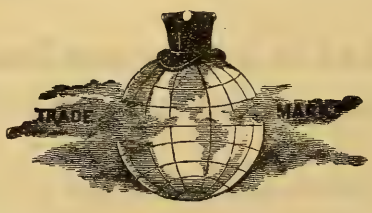
season 1891–92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory at the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored. At last he was comparatively free from pecuniary embarrassment, for his manner of life was simple

Friends of Bruckner have deplored for his own sake his departure from Linz. They have said that, as a composer, in that town he would have written more spontaneous, richer, and more individual music. This question is discussed by Dr. Louis at length, although he admits the futility in general of reasoning on the premise, "What might have happened if —?" Bruckner heard more music at Vienna, that of his own and that of other composers. The performance of his First Symphony at Linz was eminently unsatisfactory. In Vienna there was the brilliant orchestra, there were well-trained choruses. No doubt in his private life he would have been happier at Linz.

The Viennese public is musically a peculiar one. Dr. Louis' characterization of it is elaborate and at the same time sharp. It has been commonly reported that this public was antagonistic to the music of Bruckner; that it would not listen to it; that it yawned or left the hall. Dr. Louis asserts that the report is without foundation; that the attitude of this public was warm and sympathetic from the very beginning; that there was also a "Bruckner public," which grew in size and influence year by year.*

Even Hanslick was obliged in his reviews to acknowledge constantly the enthusiasm of the audience whenever a work by Bruckner was performed. As early as 1873 a Viennese audience welcomed the Second Symphony with enthusiasm. For, as Dr. Louis remarks, the Vien-

* This statement concerning Bruckner's large public is directly at variance with statements made by Decsey and others.



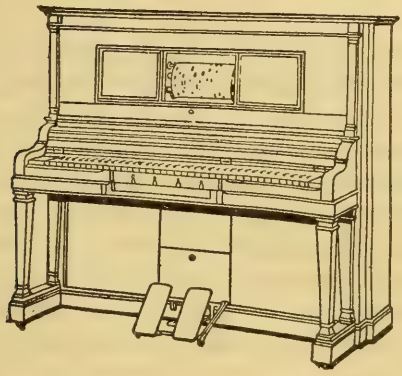
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nese are stirred by the charm of euphony and by compelling rhythm. Whether this public is truly musical is another question, and it is discussed by Dr. Louis.

Furthermore, Bruckner's cause was maintained by the partisans of Wagner, who put the former in opposition to Brahms. The opposition was unnecessary; it embittered Hanslick against Bruckner, but it was of much consequence to the latter, whose peculiar, almost clownish appearance and manners would easily have prejudiced many against him. Hanslick wielded a great influence. Other critics followed him in opinion and aped his style. Only a few espoused Bruckner's cause, and of these Hugo Wolf * and Theodor Helm were the most conspicuous of the comparatively uninfluential. It has been said that Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.†

There are allusions in the "Herzogenberg Correspondence" ‡ to Brahms' disposition toward Bruckner, the composer, but there is no direct, frank statement. Elisabet von Herzogenberg wrote to Brahms apropos of a performance of Bruckner's seventh symphony conducted by Mr. Nikisch from manuscript at Leipsic, December 30, 1884: "Our friend Hildebrand will have . . . told you of the Bruckner excitement here, and how we rebelled against having him thrust upon us—like compulsory vaccination. We had to endure much stinging criticism—insinuations as to our inability to detect power under an imperfect exterior, or admit a talent which, though not perhaps fully developed,

* For Wolf's admiration as musician and critic for Bruckner see Dr. Ernst Decsey's "Hugo Wolf," vol. i. pp. 97–99 (Leipsic and Berlin, 1903).

† It is a singular fact that Miss Florence May, in her voluminous life of Brahms (London, 1905), mentions Bruckner only once. In describing the musical life of Vienna in 1862, she says: "Anton Brueckner [*sic*] was favorably esteemed by some of the first resident musicians, though he had not yet been called there" (vol. ii. p. 4).

‡ "Johannes Brahms: The Herzogenberg Correspondence," edited by Max Kalbeck, translated into English by Hannah Bryant (New York, 1909).

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still exists, and has a claim to interest and recognition. We are not to consider artistic results everything, but to admire the hidden driving power, whether it succeeds in expressing itself satisfactorily or no. That is all very well in theory, but in practice it all depends on the value of this driving power. . . . We wished we had you to back us up, and could hear your sound views, which are based on superabundant experience, and are therefore worth more than all the theories of the wise, all the mere instincts of the simple. And, who knows? You may agree with us, the simple." She wrote again: "Breathe one word about Bruckner. You are not afraid of our leading you on, and then proclaiming abroad: Brahms says we are right! We will lie quite low about anything you say, but a word we do crave for our own peace of mind." Brahms at last answered: "Your delightful letter" —the first from which I have quoted—"expresses most lucidly all that can be said—all that one has said oneself or would like to have said so nicely. You will not mind when I tell you that Hanslick shares your opinion, and read your letter with pious joy! But one symphony * and one quintet of Bruckner's have been printed." (This was written January 12, 1885.) "I advise you to get them to look at, with a view to steeling your mind and your judgment. You will not want me!" A row of asterisks follows the last sentence. Did Brahms

* This was the third symphony in D minor, the one dedicated to Richard Wagner.

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speak more plainly in the omitted passage against Bruckner's music? It would seem so; for Mrs. von Herzogenberg answered two days afterward: "It has done us a world of good, inducing a state of sudden placidity which enables us to listen to the most extravagant nonsense about poor Bruckner, so strengthened are we by the approval of one on whom we 'invincibly depend,' as Hölderlein (whom I am reading) says of Schiller. But although we can arm ourselves with placidity at a pinch, no one can console us for the fact that, in this world of so-called culture, there are so many, many people ready to be imposed upon by any inflated windbag, if its appearance is made with due pomp. One or two not quite impossible *motifs*, like grease-spots swimming on the top of weak soup, and there we have '*Meister*' Bruckner's whole stock-in-trade, while those who do not make immediate obeisance are stamped as unbelieving Thomases, who want signs and wonders to convince them. I should just like to know who started the Bruckner crusade, how it came about, and whether there is not a sort of freemasonry among the Wagnerians. It certainly is rather like a game of taroc, or rather that form of whist, in which, when 'misery' is declared, the lowest card takes the trick." In 1886 she wrote to Brahms: "It always makes me furious to hear facts so grossly misrepresented, just as it does to watch the growing Bruckner craze, and I admire you for keeping a cool head."

From this it will be seen that in all probability Brahms did not conceal his dislike for Bruckner's music; that Elisabet, daughter of Freiherr Bodo Albrecht von Stockhausen and wife of Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, was a woman of prejudices and a good hater.

***

Bruckner made short journeys in Austria and pilgrimages to Bayreuth. He visited Leipsic, Munich, and Berlin, to hear performances of his works. In 1869 he went to Nancy to compete with other organists at the dedication of a new organ in the Church of St. Epore. Dr.



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Louis has much to say about his then driving his competitors from the field, but whom did Bruckner have as rivals? Rigaun, Renaud de Vilbac, Stern, Girod, Oberhoffer, and others whose very names are almost forgotten. He visited Paris, and made the acquaintance of Auber and Gounod. In 1871 he gave an organ recital, or two or three recitals, in Albert Hall, but it was then said that he was awkward in handling the mechanical devices of the instrument, and that he showed an imperfect knowledge of the art of registration. Dr. Louis does not mention this adverse criticism, but any one acquainted with organs in Austria and Germany at that time would easily believe the criticism to be well founded.

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite, and the young romanticists among the students gathered around him, and so Felix Mottl, Arthur Nikisch, Gustav Mahler, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance; he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of

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gratitude; he was distressingly grateful, so surprised did he appear to be when any one showed him a slight kindness.

It has been said that Brahms was a born bachelor. Bruckner should have married, but poverty forbade him a wife until it was too late for him to think of it, nor was he ever drawn toward light o' loves. He was a man of a singularly modest and pure nature, and what is related of Sir Isaac Newton may truly be said of Bruckner: his life was absolutely without the pleasure or the torment of love in any one of its forms or disguises.

He liked good cheer in moderation, and one of his petty passions was the enjoyment of Pilsener beer, which he gave up with extreme unwillingness when the physician ordered a rigorous diet for his dropsy. "But," says Louis, "in this he was not given to excess, although, a true German, he could carry a large amount."

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te Deum," but his first six symphonies were published at his own expense and at that of some of his friends.

A few years before his death he was honored in a manner that consoled him for many disappointments. Brahms had been given by the University of Breslau an honorary degree, and Bruckner desired a like recognition. In 1891 the University of Vienna gave to him the honorary degree of Doctor, and the rector professor, Dr. Exner, paid in the presence of the public a glorious tribute to him, ending with these words: "I, the *rector magnificus* of the University of Vienna, bow myself before the former assistant teacher of Windhag." Nor were these words merely an official compliment, for Exner, a man of fine musical taste, was an ardent admirer of Bruckner's talent.

Bruckner's health was robust until about 1890, when symptoms

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of dropsy were unmistakable. He had begun his Ninth Symphony in 1890, and he hoped earnestly to complete it, for he dreaded the rebuke given to the unfaithful servant. That he died before the finale was written is to Dr. Louis symbolical of the tragedy of the composer's career.

To sum up this career, Dr. Louis quotes a Latin sentence that Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: "*Beati pauperes spiritu, quoniam ipsorum est regnum coelorum.*"

***

It is not the purpose of these programme books to speak concerning the technical or æsthetic worth of pieces performed at the concerts; yet it may help to a better understanding of the music itself, if light be thrown on the personal nature and prejudices not only of the composer, but of his contemporaneous partisans and foes. This simple man, who had known the cruelest poverty and distress, and in Vienna lived the life of an ascetic, made enemies by the very writing of music.

Bruckner was unfortunate in this: he was regarded, justly or unjustly, as a musician pitted by the extreme Wagnerites against Brahms, the symphonist. The friends, or rather the idolaters, of Brahms, claimed that the Wagnerites had no symphonist among them; that, disturbed by the prominence of Brahms in the realm of absolute music, they hit upon Bruckner as the one to put Brahms and his followers to confusion. As though there could be rivalry between an opera-maker and a symphonist! But the critic Eduard Hanslick was a power in Vienna. For some reason or other—unworthy motives were ascribed to him by the Wagnerites—Hanslick fought Wagner bitterly, and some said that his constant and passionate praise of Brahms was inspired by his hatred

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of the man of Bayreuth. Bruckner was an intense admirer of Wagner; his own symphonies were certainly no ordinary works; therefore he was attacked bitterly in the journals and in society by Hanslick and his friends.

There appeared in Vienna in 1901 a little pamphlet entitled "Meine Erinnerung an Anton Bruckner." The writer was Carl Hruby, a pupil of Bruckner. The pamphlet is violent, malignant. In its rage there is at times the ridiculous fury of an excited child. There are pages that provoke laughter and then pity; yet there is much of interest about the composer himself, who now, away from strife and contention, is still unfortunate in his friends. We shall pass over Hruby's ideas on music and the universe, nor are we inclined to dispute his proposition (p. 7) that Shakespeare, Goethe, Beethoven, Wagner, were truer heroes and supporters of civilization than Alexander, Cæsar, Napoleon, who, nevertheless, were, like Hannibal, very pretty fellows in those days. When Hruby begins to talk about Bruckner and his ways, then it is time to prick up ears.

As a teacher, Bruckner was amiable, patient, kind, but easily vexed by frolicsome pupils who did not know his sensitive nature. He gave each pupil a nickname, and his favorite phrase of contentment and disapproval was "Viechkerl!"—"You stupid beast!" There was a young fellow whose name began "Sachsen"; but Bruckner could never remember the rest of it, so he would go through the list of German princes, "Sachsen"——, "Sachsen"——, "Sachsen-Coburg-Gotha, Sachsen - Meiningen, Sachsen - Hildburgshausen, Sachsen - Teschen, Sachsen"—— and at last the name would come. Another pupil, who now is a harp virtuoso, was known to his teacher only as "Old Harp." Bruckner had a rough, at the same time sly, peasant humor. One of his pupils came into the class with bleached and jaded face. Bruckner

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asked what ailed him. The answer was: "I was at the Turnverein till two o'clock." "Yes," said Bruckner, "oh, yes, I know the Turnverein that lasts till two A.M." The pupil on whom he built fond hope was Franz Nott, who died young and in the mad-house. When Bruckner was disturbed in his work, he was incredibly and gloriously rude.

Bruckner was furious against all writers who discovered "programmes" in his music. He was warmly attached to the ill-fated Hugo Wolf, and was never weary of praising the declamation in his songs: "The fellow does nothing all day but compose, while I must tire myself out by giving lessons"; for at sixty years Bruckner was teaching for three guldens a lesson. Beethoven was his idol, and after a performance of one of the greater symphonies he was as one insane. After a performance of the "Eroica," he said to Hruby,—would that it were possible to reproduce Bruckner's dialect,—"I think that if Beethoven were alive, and I should go to him with my Seventh Symphony and say, 'Here, Mr. Van Beethoven, this is not so bad, this Seventh, as certain gentlemen would make out,' . . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understood them.' Then I'd say to him, 'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works, and stick by them.'" He once said of Hanslick: "I guess Hanslick understands as little about Brahms as about Wagner, me, and others. And the Doctor Hanslick knows as much about counterpoint as a chimney-sweep about astronomy."

Hanslick was to Bruckner as a pursuing demon. (We are giving



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Hruby's statement, and Hanslick surely showed a strange perseverance and an unaccountable ferocity in criticism that was abuse.) Hruby likens this critic to the *Phylloxera vastatrix* in the vineyard. He really believes that Hanslick sat up at night to plot Bruckner's destruction. He affirms that Hanslick tried to undermine him in the Conservatory and the Imperial Chapel, that he tried to influence conductors against the performance of his works. And he goes so far as to say that Hans Richter, thus influenced, has never performed a symphony by Bruckner in England. As a matter of fact, Richter produced Bruckner's Seventh in London, May 23, 1887.

He was never mean or hostile toward Brahms, as some would have had him. He once said that Brahms was not an enemy of Wagner, as the Brahmsites insisted; that down in his heart he had a warm admiration for Wagner, as was shown by the praise he had bestowed on "Die Meistersinger."

Just before his death Bruckner's thoughts were on his Ninth Symphony: "I undertook a stiff task," he said. "I should not have done it at my age and in my weak condition. If I never finish it, then my 'Te Deum' may be used as a Finale. I have nearly finished three movements. This work belongs to my Lord God."

Although he had the religion of a child, he had read the famous book of David Strauss, and he could talk about it reasonably. Some one asked him about the future life and prayer. "I'll tell you," he replied. "If the story is true, so much the better for me. If it is not true, praying cannot hurt me."

***

Performances of Bruckner's symphonies at these concerts in Boston:
1887, February 5, No. 7, in E major.
1899, February 11, No. 4, in E-flat major, "Romantic."
1901, March 9, No. 3, in D minor.
1901, December 28, No. 5, in B-flat major.
1904, April 2, No. 9, in D minor (unfinished).
1906, December 1, No. 7, E major.
1907, November 2, No. 9, D minor (unfinished).

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1909, March 13, No. 8, C minor.

The "Te Deum" was performed in Boston by the Cecilia Society, December 12, 1905.

The Adagio from the String Quintet was played at a Kneisel Quartet concert, November 23, 1886.

***

LIST OF BRUCKNER'S WORKS.

Bruckner's first symphony was in F minor. He wrote it in 1862, when he was a pupil of Kitzler, who tells us that it was mere student work, uninspired, and that he did not praise Bruckner for it at the time. The manuscript was either lost or destroyed.

The following dates of first performances are given, subject to correction. There is as yet no biography of Bruckner that is authoritative in matters of detail, and in the books and pamphlets about Bruckner that are already published there are some contradictory statements.

Symphony in C minor, No. 1. Composed in 1865–66 at Linz. First performed in Linz, May 9, 1868. The orchestra made a sad mess of its task. First performance in Vienna at a Philharmonic concert, December 13, 1891. Bruckner completed the Scherzo, May 25, 1865, while he was sojourning in Munich to see the first performance of "Tristan und Isolde." In 1890–91 he revised thoroughly the symphony and dedicated it to the University of Vienna in gratitude for the bestowal of the degree upon him: "*Universitati Vindobonensi primam suam symphoniam d. d. venerabundus Antonius Bruckner, doctor honorarius.*"

At Vienna from February to September, 1869, he worked on a symphony in D minor. This was never performed or published, and the composer expressly annulled it.

Symphony in C minor, No. 2. Composed in 1871–72 and dedicated to Franz Liszt. First performed under the direction of the composer in Vienna, October 26, 1873. Herbeck conducted it in Vienna in 1876, and it was performed at a Philharmonic concert in that city in 1894. Herbeck said to Bruckner after the rehearsal: "I have not yet paid

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you any compliment, but I tell you that, if Brahms were able to write such a symphony, the hall would be demolished by the applause."

Symphony in D minor, No. 3. Bruckner composed it in 1873, asked for Wagner's judgment on it, and dedicated it to "Master Richard Wagner in deepest reverence." The first performance was at Vienna under Bruckner's direction, December 16, 1877. There were performances of it in Vienna in 1891 and 1892, as there have been since 1892. Bruckner revised this symphony twice, in 1876–77 (this score was published in quarto) and in 1888–89 (new score in octavo).

Symphony in E-flat major, No. 4. The "Romantic," composed in 1874, revised in 1878, and the Finale rewritten in 1879–80. It is dedicated to the Prince Constantin Fürsten zu Hohenlohe-Schillingsfürst, the Lord Marshal to the Emperor of Austria and the husband of the daughter of Liszt's friend, the Princess Caroline Wittgenstein. "The first performance was in Vienna, February 20, 1881." Yet Franz Brunner says the first performance in Vienna was at a Philharmonic concert led by Richter in 1886. There have been many performances of this symphony.

Symphony in B-flat major, No. 5. Composed in 1875–78, it was dedicated to Karl von Stremayr, who as Minister of Public Instruction had been influential in the appointment of Bruckner as a lecturer to the University of Vienna. The score was published after Bruckner's death and the dedication was then omitted. The first performance was led by Franz Schalk at Graz, April 8, 1894. The symphony was performed at Budapest, December 18, 1895.

Symphony in A major, No. 6. Composed in 1879–81, it bears no

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dedication. It is said that Bruckner intended to dedicate it to R. von Oelzelt, his landlord. The Adagio and Scherzo were first performed in Vienna, February 11, 1893, under the leadership of Wilhelm Jahn. The whole symphony was performed in Vienna in 1899 under the leadership of Gustav Mahler.

Symphony in E major, No. 7. Composed in 1881–83 and dedicated to Ludwig II., King of Bavaria, it was published in 1885. The statement is often made that the Adagio was composed as funeral music in memory of Richard Wagner. As a matter of fact, this Adagio was completed in October, 1882. Wagner died February 13, 1883. The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge,—this Adagio. Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in 1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed he pointed out the measures of the funeral music: "At X in the Adagio (Funeral music for tubas and horns)," etc.; also, "Please take a very slow and solemn tempo. At the close in the Dirge (In memory of the death of the Master), think of our Ideal!. . . Kindly do not forget the *fff* at the end of the Dirge." The first performance of the symphony was at Leipsic, December 30, 1884, when Mr. Nikisch conducted the work at a theatre concert in aid of a Wagner Monument Fund, as some say, though the *Neue Zeitschrift für Musik* (1885, p. 17), reviewing the performance, said nothing about any purpose for which the concert was given. The composer was present. The symphony was performed at Munich, March 10, 1885, with Levi as conductor. Dr. Muck conducted the symphony at Graz, March 14, 1886, and this was the first performance in Austria. Bruckner was present, and also at the performance led by Dr. Muck in Berlin, January 6, 1894. Hans Richter brought out the symphony at a Philharmonic concert, Vienna, March 21, 1886, and at London, May 23, 1887. The first performance in the United States was at Chicago by Theodore Thomas's orchestra, July 29, 1886.

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Symphony in C minor, No. 8. Composed in 1885–90 and dedicated to the Emperor of Austria. First performance in Vienna, December 18, 1892.

Symphony in D minor, No. 9. The first movement was composed in 1891–93, the Scherzo in 1893–94, and the Adagio was completed November 30, 1894, but according to some on October 31 of that year. There are only sketches for the finale, and Bruckner, feeling his strength waning, suggested that his "Te Deum" might be used as the finale in performances of the symphony. There is a tradition that Bruckner purposed to dedicate the work "to the dear Lord." The first performance was by the Vienna Academic Wagner Society and the Vienna Concert Society at Vienna, February 11, 1903. Ferdinand Löwe conducted, and the "Te Deum" was added as the finale.

***

Bruckner also composed:—

"Tantum ergo." Four settings for four mixed voices and one for five-voiced mixed chorus with organ accompaniment were written in 1846.

A Requiem Mass was composed in 1849, performed at St. Florian, and never published.

"Ave Maria," for four voices and organ accompaniment, was composed in 1856. In 1861 he turned the work into a seven-voiced *a cappella* chorus, and it was performed at Linz as an offertory, May 12 of that year.

Mass in D minor. Composed in 1864 and performed that year in the Linz cathedral, afterward in concert. It was revised in 1876.

Mass in E minor. Eight-voiced chorus with brass instruments, 1868, performed at Linz, September 30, 1869.

Mass in F minor, performed at Vienna in 1872.



"Te Deum," for solo voices, chorus, orchestra, and organ *ad lib.*, first performed at Vienna with accompaniment of two pianofortes in 1885. Performed in 1886 at Vienna for the first time with orchestra.

"150th Psalm," for solo voices, chorus, and orchestra, composed expressly for concert use and for a festival of the German Music Societies. First performed at Vienna in 1892 and led by Mr. Wilhelm Gericke.

"Pange lingua" and "Tantum ergo" (1868), now known as "Tantum ergo"; antiphon, "Tota pulchra es," for mixed chorus and organ; "Ave Maria," for soprano, two altos, two tenors, and two basses; Graduale (1879); four graduales, for four voices,—"Christus factus est," "Locus iste," "Os justi meditabitur" (1879), and "Virga Jesse floruit" (1885); "Ave Maria," for alto with organ accompaniment (1882).

"Helgoland," for male chorus and orchestra, first performed at Vienna, October 8, 1893.

"Germanenzug," for male chorus and orchestra. This took the prize at the Upper Austria Sangerbundesfest in 1865.

"Das höhe Lied," for two tenors, a solo baritone, four- and afterward eight-voiced male chorus (with *bouche fermée*), and orchestra, composed in December, 1876. The work was revised, and the "Brummchor," on account of its difficulty, was replaced by strings. The original score is lost.

"Um Mitternacht," male chorus with humming accompaniment; "Träumen und Wachen," male chorus with tenor solo, performed in Vienna, January 15, 1891; "O könnt' ich dich beglücken!" tenor and baritone solos with male chorus; "Der Abendhimmel," tenor solo, male chorus, and pianoforte accompaniment.

String Quintet in F major, performed by the Hellmesberger Quartet, January 8, 1885.

"Erinnerung," for pianoforte, published after the composer's death.

The singer Rosa Papier once asked Bruckner why he did not write songs like those of "Doktor Brahms." "He answered, 'I könnt's schon, wenn i wollt', aber i will nit' " (I could do it if I wanted to, but I won't). The few songs of Bruckner that are known and published are almost puerile,—"Amaranths Waldeslieder" and "Im April."

***

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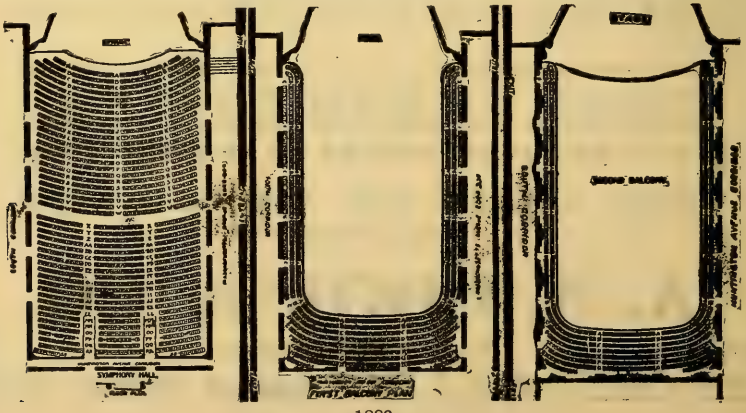
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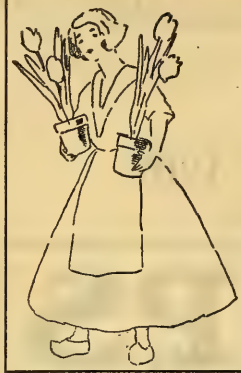
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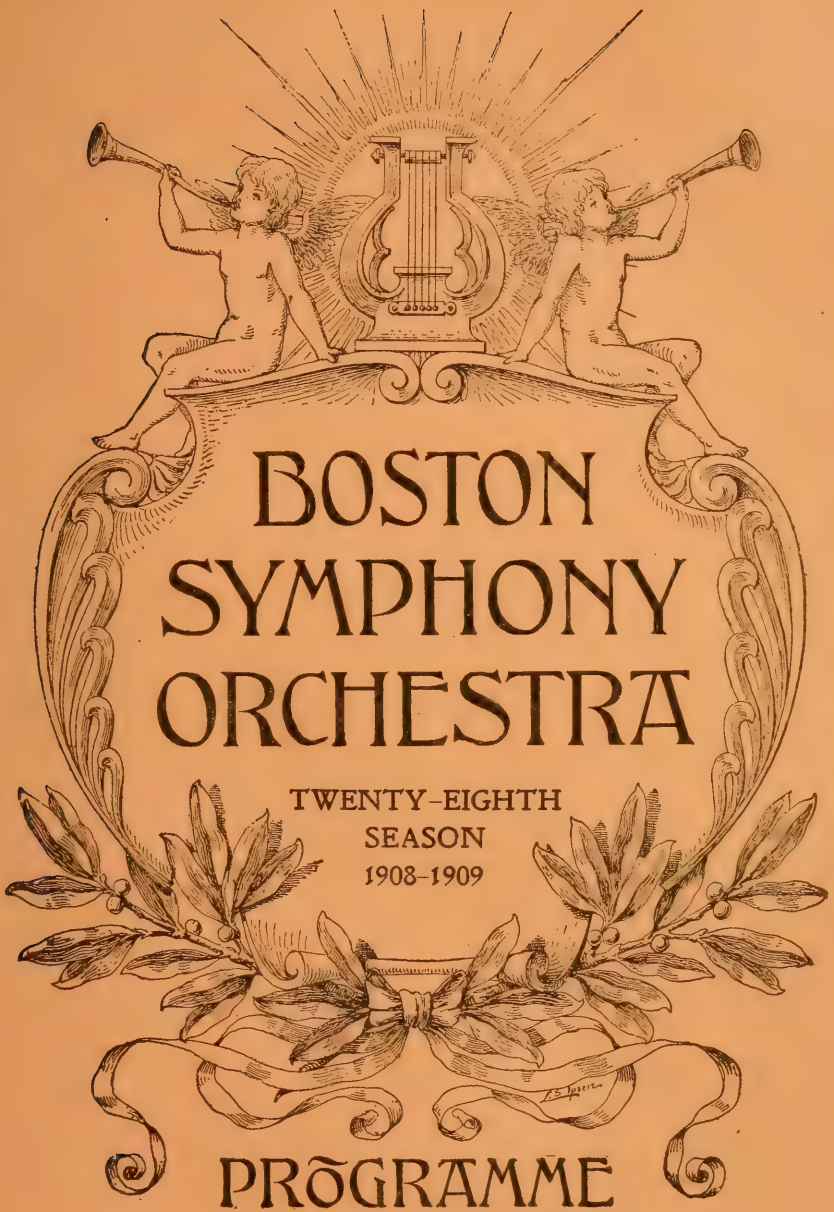
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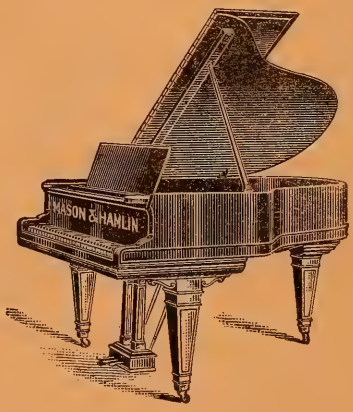
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1908-1909

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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Twenty-fourth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, APRIL 30

AT 2.30 O'CLOCK

SATURDAY EVENING, MAY 1

AT 8.00 O'CLOCK

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SATURDAY EVENING, MAY 1, at 8 o'clock.

PROGRAMME.

Mozart . . . . . Symphony in D major (K. 385)

I. Allegro con spirito.
II. Andante.
III. Menuetto.
IV. Finale: Presto.

Beethoven . . Symphony No. 9, with Final Chorus on Schiller's Ode to Joy, Op. 125

I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Presto.
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
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Quartet and Chorus: Allegro assai.
Tenor solo and chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
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SYMPHONY IN D MAJOR (KÖCHEL, NO. 385).

WOLFGANG AMADEUS MOZART

(Born at Salzburg on January 27, 1756, died at Vienna on December 5, 1791.)

This symphony was composed by Mozart at Vienna in July–August, 1782. His father Leopold asked him to write music for some festival occasion at the house of Sigmund Hafner, the rich merchant and burgomaster at Salzburg. (Wolfgang had already in 1776 composed a serenade (K. 250) for the betrothal ceremonies of Hafner's daughter Elisabeth and one Spath and a march (K. 249) for the marriage.) Wolfgang wrote the symphony in great haste. His opera "Die Entführung aus dem Serail" had just been performed for the second time, and he was busy arranging pages of it for wind instruments, a task that gave him much trouble; he was composing a serenade in C minor (K. 388); and he was passionately in love with Constanze Weber, whom he married August 4. He wrote the symphony in less than a fortnight and sent a movement, when it was ready, to his father. At first the work was in the form of a serenade; a march was the introductory movement, there were two minuets, and apparently at first flutes and clarinets were not employed. On July 20 Mozart wrote asking how it were possible for him to compose the symphony. On August 7 he wrote to his father: "I sent you yesterday a short march. I only hope that it will arrive in time and be to your taste. The first allegro must go in a fiery manner; the last as fast as possible."

The symphony was performed at a concert given by Mozart in Vienna, March 22, 1783. When Mozart received the manuscript from his father he expressed himself as "surprised" with it. He cut out the march and one of the minuets and afterward added flutes and clarinets. The concert was a brilliant affair. The emperor was pres-

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ent and greatly pleased. It was his custom to send money in advance when he went to a concert. He sent Mozart twenty-five ducats. The receipts in all were about 1,600 florins. The programme was a long one: it included this new symphony, arias sung by Mme. Lange, Miss Teyber, and Adamberger, pianoforte concertos and pieces, and orchestral music, all by Mozart.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

I. Allegro con spirito, D major, 2-2. There is one energetic and dominating theme which is announced immediately. The movement is a continuous treatment of this motive. The first section is not repeated and the working-out section is short.

II. Andante, G major, 2-4. The movement is in the simplest song form.

III. Menuetto, D major, 3-4. In the trio there is a slight reminiscence of an aria from Mozart's "La finta giardiniera" written for the Carnival of 1775 at Munich, and performed at Frankfort in 1789 under the title "Das verstellte Gärtnermädchen."

IV. Finale, Presto, D major, 4-4. This lively movement is in rondo form.

The symphony was performed in Boston at a concert of the Boston Symphony Orchestra January 10, 1885. It was played in Boston at concerts of the Orchestral Union, December 21, 1859, and May 1, 1861, and no doubt there were earlier performances.

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SYMPHONY IN D MINOR, NO. 9, WITH FINAL CHORUS ON SCHILLER'S ODE TO "JOY," OP. 125 . . . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony, for which sketches were made as early as 1815, was completed about February, 1824. The first performance was in the Kärthnerthortheater, Vienna, May 7, 1824. The solo singers were Mmes. Henriette Sontag and Karoline Unger, Anton Haitzinger, and J. Seipelt. The Musikverein assisted in the performance. Ignaz Schuppanzigh was the concertmaster, and Michael Umlauf conducted. The first performance in the United States was at a concert of the Philharmonic Society of New York, a festival concert at Castle Garden, May 20, 1846. The quartet was made up of Mme. Otto, Mrs. Boulard, Mr. Munson, Mr. Mayer. George Loder conducted.

The first performance in Boston was at a concert of the Germania Musical Society, assisted by members of the Handel and Haydn Society, February 5, 1853, when the solo singers were Anna Stone, Miss S. Humphrey, J. H. Low, Thomas Ball. The programme also included Mozart's overture to "The Magic Flute"; Viotti's Concerto, B minor, No. 24, for Violin (Camilla Urso); and Mendelssohn's Concerto, D minor, for Piano, Op. 40 (Alfred Jaell). Carl Bergmann conducted. The symphony was repeated at a farewell concert of the Germania Musical Society, April 2, 1853, with the same solo singers.

The symphony, dedicated to Friedrich Wilhelm III., King of Prussia, is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double bassoon, four horns, two trumpets, three trombones, kettledrums, bass-drum, triangle, cymbals, and the usual strings.

The first movement, Allegro, ma non troppo, un poco maestoso, D minor, 2-4, begins with a "soft rustling on the fifth A–E (second violins, violoncellos, horns), while the first violins, violas, and double-

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basses repeat hurriedly a scrap of the chief theme of the movement. The full orchestra, after sixteen measures, gives out this theme, fortissimo, in unison and octaves, in D minor. After this theme has been fully exposed, the fifths and fragments return and are followed by another exposition of the theme, this time in B-flat major. Although the movement, as a whole, is strictly in the sonata form, the plan of its first part—and consequently of its third part also—is new. The regular subdivisions of a symphonic first part—first theme, second theme, theme, and conclusion theme, with their respective subdivisions—are nowhere to be recognized; in their stead we find a continuous melodic development which takes up the whole of the first part of the movement. To be sure, this long, continuous development divides itself up into several distinct periods—eight in number—each one of which periods is recognizable as a separate theme. But there is no such contrast in character between these eight themes as one finds, say, between the energetic first theme, the cantabile second theme, and the passage work subsidiaries in most symphonic first movements; neither are the separate themes very distinctly rounded off and melodically complete in themselves. One flows into the other so naturally, each successive one growing out of the preceding one, that with all their difference in melodic and expressive character they appear to be but

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successive sections of one great melodic development." * There is a long and elaborate free fantasia. The third part begins fortissimo in the full orchestra with a return of the chief theme in D minor, but instead of the introductory fifth there is now a major chord of the sixth. The development is a regular repetition of the first part with the customary differences of tonality. The coda is long and elaborate. The peroration, based on a variant of a portion of the chief theme, brings the end in D minor.

The second movement, Molto vivace, D minor, 3-4, is in fact a scherzo, although it is not so named in the score. It is built on three leading themes, and the peculiar rhythm of the "dotted triplet" is maintained either in the melody or in the accompaniment. A short introduction marks this rhythm. After two measures of silence, the first theme, a subject treated in a fugued manner, is announced by the second violins. The second theme is a more legato melody given to wind instruments, while the strings keep up the triplet rhythm. The third is a bolder one given to wind instruments against an organ-point for strings with the characteristic rhythm. In the working-out there are changes from "the rhythm of four beats" to "the rhythm of three beats." The trio is a presto, D major, 2-2, on a theme which has some

* From Mr. W. F. Apthorp's Notes published in the Programme Book of the Boston Symphony Orchestra, April 28, 1900, pp. 919, 920.

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resemblance to that of the finale, and there is a singular little counter-theme. This trio is developed at great length. The Scherzo and the trio are both repeated twice in alternation with each other. Berlioz wrote of this movement: "It is especially by rhythmic means that Beethoven has known how to spread so much interest over this charming bit of *badinage:* the theme is so full of vivacity, when it presents itself with its fugued response after four measures, it sparkles with verve afterwards when the response, appearing a measure sooner, sketches out a ternary rhythm instead of the binary rhythm adopted at first. The middle of the Scherzo is taken up with a presto with two beats to the measure of a thoroughly countrified joviality, the theme of which unfolds itself on an intermediate organ-point, now on the tonic, now on the dominant, with the accompaniment of a counter-theme which harmonizes equally well with both held notes, tonic and dominant. This melody is brought back at last by a phrase on the oboe, of ravishing freshness, which, after swaying to and fro for a while on the chord of the dominant major 9th of D, blossoms out in the key of F natural in a way that is as graceful as it is unexpected. One finds here a reflection of those tender impressions so dear to Beethoven, that are called up by the sight of calm, smiling Nature, the purity of the air, the first beams of a spring sunrise."

The third movement, Adagio molto e cantabile, B-flat major, 4-4, has been described as "a double theme with variations." To quote Berlioz again: "In the Adagio cantabile the principle of unity is so little observed that one might see two distinct movements in it rather than one. After the first melody in B-flat major and 4-4 time comes another absolutely different melody in D major and 3-4 time. The first theme, slightly altered and varied by the first violins, makes a new appearance in the original key, to bring back the melody in 3-4 time

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once more, without alteration or variation, but in the key of G major; after which the first theme establishes itself definitely, and does not permit the rival phrase to share with it the listener's attention any more. One must hear this marvellous Adagio several times to accustom one's self wholly to so singular an arrangement. As for the beauty of all these melodies, the infinite grace of the ornaments with which they are covered, the feelings of melancholy tenderness, passionate faintness, dreamy religiosity they express, if my prose could only give an approximate idea of them, music would have found a rival in written speech such as the greatest of poets himself would never succeed in pitting against her. It is an immense work, and when you have entered into its mighty charm, you can only reply to the criticism reproaching the composer for his violation of the law of unity: so much the worse for the law!" After two introductory measures, the strings sing the first theme. The final measure of each successive phrase is repeated by clarinets, bassoons, and horns, which, after the fourth phrase, add a sort of coda. There is a modulation to D major, and the second theme is given out, Andante moderato, 3-4, at first by second violins and violas. Mr. Apthorp says: "Nothing could be in stronger contrast than these two themes: the first all profound sentiment, the most expressive melody in all Beethoven's orchestral writing; the second graceful, moodily serene and beautiful, but wholly without the emotional depth of the other. And what is strangest of all is that these two themes have absolutely nothing to do with each other; they are not only entirely different in mood, but there is no musical connection discoverable between them, to explain their juxtaposition; all we can say is that the first dies away to make place for the second, and that the second dies away, without any real cadence, but with a sudden modulation back to B-flat major, to make way for

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a return of the first." The return to the first tempo brings in the first variation of the first theme, a florid one for first violins. There is a modulation to G major. The Andante moderato returns, and the second theme is repeated, now by flute, oboe, and bassoons. The modulation is to E-flat major and the Adagio. There is a second variation, a contrapuntal one, of the first theme, for wind instruments. The third variation (Lo stesso tempo, 12-8) is in B-flat major, and wood-wind instruments sing the theme, while the violins have a more elaborate variation than before. The Coda is announced by imperious calls of the orchestra, E-flat major, answered by contrapuntal imitations on the opening figure of the first theme in E-flat minor. There is a development of the first theme in B-flat major. The call is again heard, minor harmonies answer, and there is again melodious development of the first theme to the end of the movement.

The Finale begins with several orchestral sections. Presto, D minor, 3-4, a stormy blast for wind instruments and kettledrums. A phrase—"in the manner of a recitative but in tempo"—for violoncellos and double-basses follows. Again the furious orchestral blast. The orchestra attempts to play the first eight measures of the first movement, but "the basses come in with their recitative, as if to say sternly: 'No! this will not do!'" The orchestra fares no better with a few measures of the Scherzo, but the basses will not have it. "The orchestra makes

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another attempt, this time with the opening measures of the Adagio; the basses seem mollified for a moment, but soon rise once more in indignant protest. The wood-wind then suggests the theme of Schiller's 'Ode to Joy'; the basses spring up to accept it in joyous recitative, and immediately proceed to hum it over, as it were, to themselves."* This theme, Allegro assai in D major (4-4 time), is of a simple folk-song character. It is first sung by violoncellos and double-basses; it is then developed contrapuntally, first for three voices, then for four. The theme is at last played in plain harmony by the whole orchestra. There is development, and there is a reminiscence of one of the themes in the first movement. The savage gust, Presto, is repeated by full orchestra. The attack contains every degree of the scale of D minor. The baritone then enters with this recitative accompanied by the orchestra:—

O brothers, those sad tones no longer!
Rather raise we now together our voices,
And joyful be our song!†

The Finale now becomes a set of variations for quartet, chorus, and orchestra on two themes; the first, known as the Joy theme, has already been sung by the violoncellos and double-basses; the second comes in later, and is first given out in unison by tenors, basses, and the third trombone to the words: "Oh, then love ye one another, Welcome all the race of man!" which hardly translates Schiller's "Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!"

Allegro assai, D major, 4-4. The baritone, with the encouragement of the basses of the choruses at the beginning, sings the first theme,

* From Mr. Apthorp's notes.

† I give here the English text used, with a few slight verbal changes for the benefit of the singers, at this concert. Mr. Apthorp's literal translation of Schiller's ode is printed later in the course of this article.

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accompanied by strings pizzicati, and contrapuntal parts for oboe and clarinet. The second phrase of the theme is repeated by the chorus, altos, tenors, and basses, with full orchestra (without trombones):—

Joy, thou star from heaven appearing,
Daughter from Elysium!
We approach thy light so cheering,
To thy altar now we come.

Thou hast power to bind together
What the world would rend apart,
And, where'er thy light wing flutters,
Love and peace are in the heart.

After four orchestral measures the quartet has the same theme in four-part harmony. The full chorus repeats the second phrase:—

He who loyal friend possesses,
Loving with fidelity;
He who faithful wife caresses,—
Let him join our jubilee!

If he but one other only
In the world can call his own,
But, if no one e'er hath loved him,
Leave him weeping and alone.

There is again a short orchestral ritornello. The quartet now sings a figural variation on the theme. The chorus repeats the second phrase as before:—

Happiness all e'er are taking
From our Mother Nature's breast;
And the fount is ever flowing,
Good and wicked all are blest.

And her ever fond devotion
No return of aught demands;
E'en the worm has joy of motion,
Front of God the seraph stands.

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The words "Front of God the seraph stands" are repeated in massive chords. There is a sudden jump from the chord of A major to the dominant chord of B-flat major.

Allegro assai vivace, alla Marcia, B-flat major, 6-8. This variation is a march movement for wind instruments. The strings enter softly between the phrases. After a while the tenor sings, while the march is going on:—

Joyful as the brightness shining
From the sun in heaven on high,
Joyful, now no more repining,
Brothers, victory is nigh!

The male chorus comes in toward the end. There is a long, contrapuntal working out of the theme, in the shape assumed in the preceding march. The development is more and more stormy, until there are quiet hints from wood-wind instruments at the theme in its original form—in B major, in B minor, D major. The full chorus then repeats the theme in its original form, in four-part harmony. Wind instruments double the voices, and the strings have brilliant figuration.

Joy, thou star from heaven appearing,
Daughter from Elysium!
We approach thy light so cheering,
To thy altar now we come.

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Thou hast power to bind together
What the world would rend apart;
And, where'er thy light wing flutters,
Love and peace are in the heart.

Andante maestoso, G major, 3-2 (changing later to Adagio ma non troppo, ma divoto, G minor:—

Oh, then love ye one another,
Welcome all the race of man!
Brothers, high above yon span
Dwells a kind and loving Father.

Then ye millions, kneel, and, praying,
Fear the Maker of the world,
In the heavens his sceptre swaying,
See the angels him obeying.

The ending is on the dominant seventh of D major.

Allegro energico, sempre ben marcato, D major, 6-4. The chorus, with figuration in the orchestra, sings a fugue on two subjects. The leading subject is the first theme ("Joy, thou star from heaven appearing"). The counter-subject is the second theme ("Oh, then love ye one another"). Free choral development comes afterward.

Allegro ma non tanto, D major, 2-2. To quote Mr. Apthorp: "The orchestra now takes up the first theme in nimble diminution (eighth notes instead of quarters) and canonical imitation, and the solo quartet, later the chorus also, proceeds to new dithyrambic developments upon the same. The text is again the first stanza of the Ode. This almost madly joyous impetuosity is twice interrupted by a few measures of Poco Adagio; the first time, for the full chorus; the second time, as an extended polyphonic cadenza for the solo quartet, in B major. Eight transitional measures of Poco allegro, stringendo il tempo, sempre più allegro lead to the closing section, Prestissimo in D major (2-2) time, in which the chorus goes stark mad with joy on the second theme, in

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diminution, and some figures borrowed from the preceding section. It is like wild shouting and tossing up of hats! In the concluding ritornello the orchestra brings in the first theme once more, in its original shape and in diminution at the same time. As if the composer and every one else had lost their heads with jubilation, the wood-wind closes with an authentic cadence (from dominant to tonic) long after the strings and the other wind instruments have finished their cadence and got firmly settled on the tonic!"

***

Schiller's text and Mr. Apthorp's literal translation into English are here put side by side:—

Freude, schöner Götterfunken,
Tochter aus Elysium
Wir betreten feuer-trunken,
Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beautiful spark of the gods,
daughter from Elysium,
we, fire-drunk, enter
thy sanctuary, thou heavenly one!
Thy magic binds together again
what Fashion has sternly sundered;
all men become brothers
where thy mild wing sways.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.!

He who has won the great throw
of being the friend of a friend,
he who has won a sweet wife,
let him mingle his rejoicing (with ours)!
Yes, he who calls but a single soul
his own on the whole earth;
and he who has not been able to do this,
let him steal away weeping from this bond.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All beings drink joy
at Nature's breasts;
all good ones and all wicked
follow her rosy foot-prints.
She gave us kisses, and the vine,
a friend proved in death;
voluptuous pleasure was given to the worm,
and the Cherub stands before God.

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Froh, wie seine Sonnen fliegen Durch des Himmels prächt'gen Plan, Laufet, Brüder, eure Bahn, Freudig, wie ein Held zum Siegen.	Glad, as His suns fly through the gorgeous plain of heaven, run, brothers, run your path, joyfully, like a hero to victory.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder! über'm Sternenzelt Muss ein lieber Vater wohnen. Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Embrace one another, ye millions! this kiss to the whole world! Brothers, above the starry tent must dwell a dear Father. Ye throw yourselves down, ye millions? Hast thou an inkling of thy Creator, O world?
Such' ihn über'm Sternenzelt! Ueber Sternen muss er wohnen.	Seek Him above the starry tent! Above stars must He dwell.

***

In 1817 there was correspondence between the Philharmonic Society of London and Beethoven with reference to the latter visiting England. George Hogarth in "The Philharmonic Society" (London, 1862) writes: "An offer was made to him of 300 guineas in consideration of his coming to London and superintending the production of two symphonies to be composed by him for the Society. In answer he demanded 400 guineas, 150 to be paid in advance." One hundred guineas were for travelling expenses. "It appears from a minute of the Directors in August, 1817, that the previous offer was then repeated, but the arrangement was not carried into effect, Beethoven having ultimately abandoned the intention which he at one time entertained of visiting this country" (p. 18).

We read in Hogarth's history (p. 31) apropos of the first performance in England of the Ninth Symphony, March 21, 1825, when the programme read: "New Grand Characteristic Sinfonia, Ms. with vocal finale, the principal parts to be sung by Madame Caradori, Miss Goodall, Mr. Vaughan, and Mr. Phillips; *composed expressly for this Society*"; "The composition of this Symphony was the result of a meeting of the

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Directors on the 10th of November, 1822, at which it was resolved to offer Beethoven fifty pounds for a Ms. symphony, it being stipulated that it should be delivered during the month of March following, and that the composer should be at liberty to dispose of it at the expiration of eighteen months after its receipt. The money was immediately advanced, but the Symphony was not received till long past the stipulated time—not, indeed, till after it had been performed at Vienna. . . . The remuneration, therefore, received by him from the Philharmonic Society was not only adequate, but ample, considering that the symphony had not only been performed, but published in score at Vienna, before the Society had it in their power to make any use of it."

It should also be remembered that the Philharmonic Society at a meeting held on February 28, 1827, unanimously resolved "that the sum of £100 be sent, through the hands of Mr. Moscheles, to some confidential friend of Beethoven, to be applied to his comforts and necessities during his illness." Beethoven, whose sufferings, according to Hogarth, were "aggravated by the fear of impending destitution which haunted his mind," had applied through Stumpf, a harp manufacturer in London, and Moscheles to the Philharmonic Society," requesting the society to give a concert for his benefit. He also wrote to Sir George Smart. The Philharmonic Society sent the £100 immediately, and Beethoven wrote, eight days before his death to Moscheles, thanking

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the society, hoping that the concert would not be abandoned, but that the £100 should be deducted from the profits. But in the copy of this letter published in Dr. Kalischer's critical edition of Beethoven's letters (1909) there is no allusion whatever to this proposed deduction (Vol. II., p. 472). In the letter Beethoven expressed his emotion and heartfelt thanks. "Tell these worthy men that, if God restores me to health, I shall try practically to show my gratitude by works, and that I leave it to the Society to choose what I shall write for them. A whole sketched symphony (the 10th) is in my desk, also a new overture, or even something else. As regards the concert which the Philharmonic Society has resolved on giving for my benefit, I beg the Society not to give up this intention. In short, I shall try to fulfil every wish expressed by the Society, and never have I undertaken a work with such ardor as will now be displayed. May it only please God to restore me soon again to health, and then I shall prove to those magnanimous Englishmen that I know how to value their sympathy to me in my sad condition . . . The metronomized Ninth Symphony please hand to the Philharmonic Society. Enclosed find the markings." This letter differs materially from the one published by Hogarth.

Why did Beethoven dedicate the symphony to the King of Prussia, and why did he allow the first performance to be in Vienna after he had made an agreement with the Philharmonic Society of London, and received his fee? These questions have not been answered. There is another singular thing about the Symphony. Hogarth says the sum of £50 was "immediately" advanced. The directors voted this sum November 10, 1822; but there is a receipt in the British Museum signed by Beethoven and dated April 27, 1824, acknowledging the receipt of £50 for the symphony composed for the Philharmonic Society.

Beethoven wrote to the Archduke Rudolph in the summer of 1823:

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It would seem, then, that Beethoven had forgiven the Philharmonic Society for its characterization of the three overtures—"The Ruins of Athens," "King Stephen," and "Zur Namensfeier," delivered in 1815, as "unworthy" of the composer. For these overtures Beethoven received 75 guineas. In April, 1819, he wrote that the "almost failure" of the three in London vexed him. "The fate they met with at the Philharmonic Society is inconceivable to me." In 1823, he asked Ries to "drive as good a bargain" as he could with the society for the "new overture."

Beethoven dedicated his symphony to the King of Prussia, and wrote to him early in October, 1826: "The gracious permission of your Majesty to dedicate to you, in all humility the present work, affords me

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great happiness. Your Majesty is not only the father of your subjects. but also the patron of arts and sciences; so much the more, therefore must your gracious permission rejoice me, as I am myself fortunate enough to count myself, as a citizen of Bonn, amongst your subjects I beg your Majesty to accept this work as a trifling token of the high esteem which I entertain for your virtues." The king answered, November 25: "Recognizing the value of your compositions, I was much pleased at receiving the new work which you have sent me. I thank you for this gift, and send you the enclosed *diamond ring* as a token of my sincere esteem." The ring, sent probably to Prince Hatzfeld, finally came into Beethoven's possession. The gem was not a diamond, but a reddish stone, valued by the court jeweller at 300 florins in paper money. In a letter to the Schotts, the publishers, early in 1826, Beethoven wrote: "With regard to the dedication of the Symphony, I will let you know my decision before long; it was settled to dedicate it to the Tsar Alexander; but circumstances have occurred which cause this delay."

A word about the reason of the first performance in Vienna. Beethoven wrote January 23, 1824, to the directors of the "Gesellschaft der Musikfreunde" at Vienna, asking whether the society could make use of some works by him, among them "a new symphony." Receiving no encouragement, he turned to the General Intendant, Count von

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Brühl, at Berlin, to arrange a performance of the new works there. A group of Viennese amateurs and musicians then addressed him, begging him to have regard for the honor of the city, and not permit his "new masterpieces to leave the city of their birth." The address, which referred to the neglect of German music and the interest in foreigners,—Rossini then was the favorite composer,—was signed by thirty or more. Beethoven was greatly pleased by the compliment, and arrangements were made for the concert of May 7.

***

The sketch of the chief theme of the first movement of the Ninth Symphony is found in one of Beethoven's note books of 1816, and the chief theme of the Scherzo, intended then as a fugue for a symphony in B-flat major, is in a note book of 1815. He was then at work on the sonata, Op. 106, which was not completed until March, 1819. After the completion of the sonata, he worked until 1822 on the "Missa Solemnis."

His notes in 1817–18 were of a general nature, or with regard to the first movement about which he was for a long time uncertain, for he hesitated about the form of the beginning of this movement. In 1822, measures which he evidently intended for the scherzo bear a close resemblance to the trio of the scherzo in the Second Symphony.

According to the sketch books, he meditated two symphonies: one

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for England was to be purely instrumental; the other was the "Sinfonie allemand," "either with variations after the chorus when it entered, or without variations; the finale with Turkish music"—that is, triangle, cymbals, and bass drum—"and choral song." His work was interrupted by the composition of the thirty-three variations for piano forte on a waltz by Diabelli, Op. 120. The first movement of the symphony occupied Beethoven till the middle of 1823. His plan enlarged itself as he worked. The second movement, Nottebohm tells us, was finished before the third, and the third before the fourth. The second was definitely planned about 1823. Beethoven wrote that the presto (Scherzo) should begin "immediately," without introduction, and he took again the theme of 1815–17. The trio was changed only slightly afterward. The plan of the scherzo was determined about October, 1822. He first found the trio. The theme was written in A, then in D, and there was an indication "alla minuetto." There was a variation in G for the violin. The first theme of the Adagio was found in May–June of 1823.

When Beethoven returned to Vienna in the fall of 1823, the symphony was practically finished with the exception of the finale with chorus. The idea of adding a chorus must have come to him in the course of his work, for there are sketches made in June or July, 1823, which are of a purely instrumental nature. These sketches were used for the string quartet in A minor, Op. 132. Even at Bonn, in 1792, he had thought of putting music to Schiller's Ode to Joy. The Fantasia for pianoforte, orchestra, and chorus, Op. 80 (about 1800), contains the germ of his first theme in the finale of the Ninth. This melody is found in a folk-song:—

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Wasielewski traces the "Joy" theme to Beethoven's song, "Kleine Blümen, kleine Blätter" (1810). There are hints in a sketch book of 1798, 1814–15. In 1822 there was a sketch in ternary rhythm.

After Beethoven had composed the vocal and instrumental variations, he had much difficulty in finding the music for the recitative. He cudgelled his brains to find a suitable introduction of the ode. Schindler tells how joyful Beethoven was when he at last succeeded, how he cried out, "I have it, I have it."

The symphony was completed about February, 1824. Beethoven had thought of it for eight years. Six years and a half passed after the first sketches of the first movement. If these preparatory sketches are not reckoned, the composition occupied Beethoven about a year.

***

The programme of the concert, May 7, 1824, was as follows: Overture, "Dedication of the House," Op. 124; "Three Grand Hymns for solo voices and chorus,"—these were the "Kyrie," "Credo," and "Agnus Dei" of the "Missa Solemnis," for the head of police, Sedlintsky, obedient to the Archbishop of Vienna, had forbidden the titles of portions of a mass on a theatre programme; the Ninth Symphony.

The rehearsals were laborious, and the solo singers had great difficulty in learning their parts. Mmes. Sontag and Unger begged Beethoven to make changes in their music. Beethoven smiled, but was obdurate. He said that they had been spoiled by Italian music. The gentle Mme. Sontag answered, "Continue, then, to torture us!"

The success of the symphony was immediate and immense. When the drums alone beat the scherzo motive, the audience applauded so that the orchestra could not be heard. At the end the enthusiasm was frenetic. Mme. Unger led Beethoven to the edge of the stage that he might see the crowd waving hats and handkerchiefs. He bowed

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and was very calm. According to an eye-witness, Mme. Grebner, who had sung in the chorus, and lived afterward at Brussels where Mr. Felix Weingartner talked with her some years ago, Beethoven sat in the middle of the orchestra and followed the score. The success was unprecedented, but the net pecuniary result was the sum of about sixty dollars. Beethoven was incensed, and some days after accused Schindler and Duport of having swindled him. They were dining at a restaurant with others. Umlauf and Schuppanzigh tried to convince Beethoven that his charge was absurd, for his nephew Carl and his brother Johann had watched the cashiers. Beethoven persisted, and Schindler, Umlauf, and Schuppanzigh left the table. Beethoven soon afterward wrote an outrageous letter to his secretary.

Duport, however, organized another concert, May 23, 1874, for the performance of the symphony and other works,—Rossini's "Di tanti palpiti" was sung by David,—undertook all the expenses, and guaranteed the composer the sum of five hundred florins, about one hundred dollars. Duport lost money, for the concert was at noon, an inconvenient hour.

In the spring of 1824, Beethoven offered the symphony to Probst, of Leipsic, for publication, for six hundred florins. Later he wrote to the Schotts at Mayence, and named the same sum.

The first performance outside of Austria was at Frankfort-on-the-Main, April 1, 1825. The first performance at the Gewandhaus, Leipsic, was on March 6, 1826; at London, March 21, 1825; at Berlin, November 27, 1826; at Paris, March 27, 1831; at St. Petersburg, March 7, 1836; at Moscow, March 1, 1863; at Brussels, April 27, 1874. Bülow led the first three parts at Milan in 1870, but the first performance of the whole symphony in Italy was at Milan, April 18, 1878. The first performance in Spain was at Madrid in 1878.

***

The Ninth Symphony has been performed at concerts of the Boston Symphony Orchestra given in Boston:—

1882, March 11. Singers, Mrs. Humphrey-Allen, Miss Mary H. How, Charles R. Adams, V. Cirillo.

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1883, March 31. Miss Katherine Van Arnheim, Miss Gertrude Edmands, Jules Jordan, V. Cirillo.

1884, March 22. Mrs. Georg Henschel, Miss Louise Rollwagen, Theodore J. Toedt, Max Heinrich.

1886, March 27. Mme. Fursch-Madi, Miss Mary H. How, Theodore J. Toedt, Carl E. Martin.

1888, April 28. Mme. Kalisch-Lehmann, Miss Louise Meisslinger, Paul Kalisch, Emil Fischer.

1892, December 17. Miss Priscilla White, Louisa Leimer, William J. Winch, Heinrich Meyn.

1894, March 17. Adagio and Scherzo.

1897, April 24. Movements I., II., III.

1898, March 5. Movements I., II., III.

1899, April 29. Mme. Clementine de Vere-Sapio, Miss Gertrude May Stein, Evan Williams, Ericcson Bushnell.

1900, April 28. Mme. de Vere-Sapio, Miss Gertrude May Stein, Ben Davies, Herbert Witherspoon.

The Ninth Symphony was performed at a concert in aid of the Pension Fund of the Boston Symphony Orchestra, April 13, 1904, with the assistance of the Handel and Haydn Society and Mme. Kileski-Bradbury, Miss Pauline Woltmann, Theodore Van Yorx, and Myron W. Whitney, Jr.

There have been other performances in Boston, as those at concerts in Music Hall led by Carl Zerrahn, March 26 and April 2, 1859 (Mrs. Harwood, Miss J. Twichell, Messrs. Adams and Powers).

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Mrs. Lichfield refers to the remarks of the Boston Transcript about her distinguished pupil, Miss

Charlotte Grosvenor

as Juliette in Gounod's

"Romeo et Juliette"

A new and girlish Juliette came to the operatic stage Tuesday afternoon in Miss Charlotte Grosvenor. Miss Grosvenor has never studied abroad, as has Miss Farrar, Miss Nielson and others of this land. She found her voice here and it has been trained here in Boston by a preceptress herself experienced in operatic endeavor and now skillful in imparting her knowledge and the benefit of her practical experience to others of a younger generation. On the whole Gounod's Margherita would have been an easier task for the debutante than Juliette, for it is a more familiar role, one more easily guided by the unchanging conventions of past interpretations. But she chose Juliette and thereby, vocally at least, was certain to gain a larger success if she were to succeed at all.

Distinctively girlish was Miss Grosvenor's Juliette. This daughter of the house of Capulet was no matured woman, sure of hereself, sure of her charms. She was diffident when introduced to a throng of flattering guests; she was shy and reserved at the first encounter with Romeo, though none the less she showed that he had impressed her and attracted her. In the balcony scene she revealed her love for Romeo gradually and with maidenly caution. In Friar Laurence's cell, again, she approached the fateful union and accepted the impressive benediction with apparently full realization of the tragedy to follow, and not at all as budding and even full blooming Juliettes have been known to do. Likewise in the tomb, her grief, her despair, and her determination to die by Romeo's side were of girlish quality.

In truth, if criticism is to be made, in such degree did Miss Grosvenor's repression of dramatic fire deaden the vocal blaze, but it could not weaken the purity of the tone itself, it could not lure it from the pitch and it could not cloud the almost flawless attack on the coloratura passages which Juliette must travel to be an acceptable Juliette. A singer who can meet the technical requirements, avoid the subtle pitfalls and translate the many difficult pages of Juliette's score with only the slightest lapse or deviation, as Miss Grosvenor did, has won two-thirds of the battle. This much seems certain, that Miss Grosvenor, barring a first few moments of tense nervousness, has in her the power of absolute vocal control and of physical poise. The large and fluttering audience was not disappointed; it was even tremulous with joy when the floral parade at the end of the first act brought to Juliette's feet roses and violets sufficient to stock a conservatory.

orchestra (Mrs. H. M. Smith, Mrs. J. S. Cary, James Whitney, J. F. Rudolphsen); December 19, 1870, with the Handel and Haydn Society (Mrs. H. M. Smith, Mrs. C. A. Barry, William J. Winch, J. F. Rudolphsen).

Theodore Thomas's concerts, December 30, 1874 (Mrs. H. M. Smith, Miss Emma Cranch, William J. Winch, Franz Remmertz); March 15, 1876 (Mrs. H. M. Smith, Mrs. Flora E. Barry, William J. Winch, Franz Remmertz); January 10, 1871, the Adagio; December 9, 1871, Scherzo and Adagio.

Handel and Haydn Society, May 8, 1868 (Mme. Parepa-Rosa, Miss Adelaide Phillips, George Simpson, J. F. Rudolphsen); May 12, 1871 (Mrs. H. M. Smith, Miss Antoinette Sterling, William H. Cummings, J. F. Rudolphsen); May 6, 1874 (Mrs. H. M. Smith, Miss Annie Louise Cary, Nelson Varley, J. F. Rudolphsen); May 6, 1880 (Miss Emma Thursby, Miss Annie Louise Cary, Charles R. Adams, G. W. Dudley).

The first three movements of the symphony were performed at the Beethoven Festival for the inauguration of Crawford's statue of Beethoven in Music Hall, March 1, 1856.

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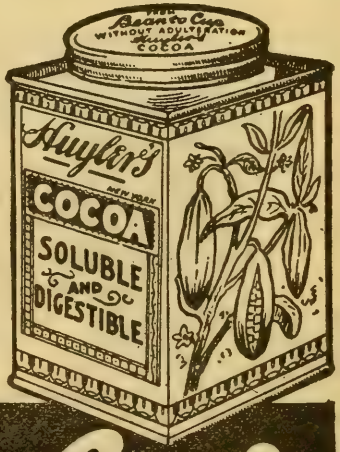


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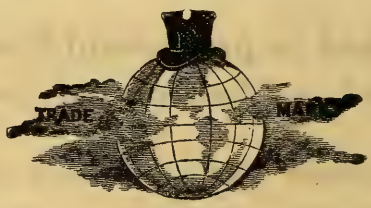
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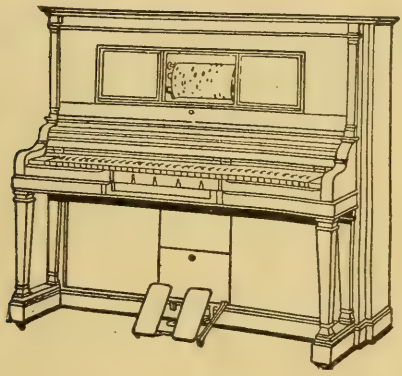
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BRUCKNER: Symphony in C minor, No. 8, March 13, 1909.
FOOTE: Suite in E major, Op. 63, for String Orchestra, April 17, 1909 (first performance).
GRÄDENER: Concerto for Violoncello, Op. 45 (HEINRICH WARNKE†) March 13, 1909.
MACDOWELL: "Lamia," Third Symphonic Poem (after Keats), Op. 29, October 24, 1908 (first performance).
MAQUARRE: Overture, "On the Sea Cliffs," Op. 6, March 27, 1909.
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SUNDRY NOTES.

The concerts in aid of the Pension Fund of the Boston Symphony Orchestra took place in Symphony Hall on December 13, 1908,—Liszt, The Preludes; Wagner, "Good Friday Spell" from "Parsifal," Siegfried's "Rhine Journey" from "Dusk of the Gods"; Tschaikowsky, 'Nutcracker" Suite, Theme and Variations from Suite No. 3, Op. 55; Overture, "1812"; on February 28, 1909,—Strauss, Tone Poem, "A Hero Life"; Schubert, songs: "Der Wanderer," "Der Doppelgänger," "Erlkönig," sung by Dr. Ludwig Wüllner (pianoforte accompaniments by Cönrad

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v. Bos); Wildenbruch's poem, "Das Hexenlied," recited by Dr. Wüllner with the accompaniment of Max Schillings' music for orchestra (first time in Boston); and on April 4, 1809—Beethoven, Overture "Leonore," No. III.; Concerto in D minor for Violin (Mr. Mischa Elman, violinist); Berlioz, Overture to "Benvenuto Cellini"; Saint-Saëns's Introduction and Rondo Capriccioso (Mr. Elman, violinist); and Liszt's Hungarian Rhapsody, No. 1. Mr. Fiedler conducted the three concerts.

Mr. Fiedler played the pianoforte accompaniments for the songs sung by Mmes. Rappold, Destinn, Morena.

Mr. Strube conducted the performance of his symphony in B minor, April 3, 1909.

The orchestra played February 12, 1909, in Symphony Hall, at the City of Boston Official Celebration of the one hundredth anniversary of the birth of Abraham Lincoln. Mr. Fiedler conducted the performance of Weber's "Jubilee" overture: Mr. B. J. Lang conducted the performance of a selection from Mendelssohn's "Hymn of Praise," the "Hallelujah" Chorus from Handel's "Messiah," and "America."

Mr. Eric Loeffler, who had been a violoncellist of the orchestra from 1883, died in Boston, April 7, 1909, at the age of forty-six.

Errata.

Page 128. The *Sun* (N.Y.), quoted, stated that the opera "Boris Goudounoff" was composed by Rimsky-Korsakoff. The opera was composed by Moussorgsky.

Page 1003. For "born at Loschwitz, . . . 2875," read "born at Loschewitz, . . 1875."

Pages 1333 and 1335. The opus number of Berlioz's "Fantastic" Symphony should read "14" instead of "16A."

Addendum.

For further information about a concert given by Mr. Paderewski with the Adamowskis in Bumstead Hall, Boston, noted on page 1178, see page 1313.

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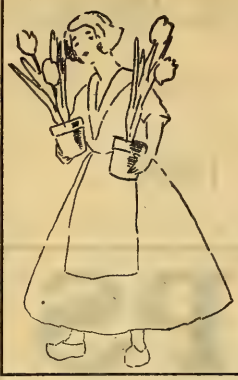
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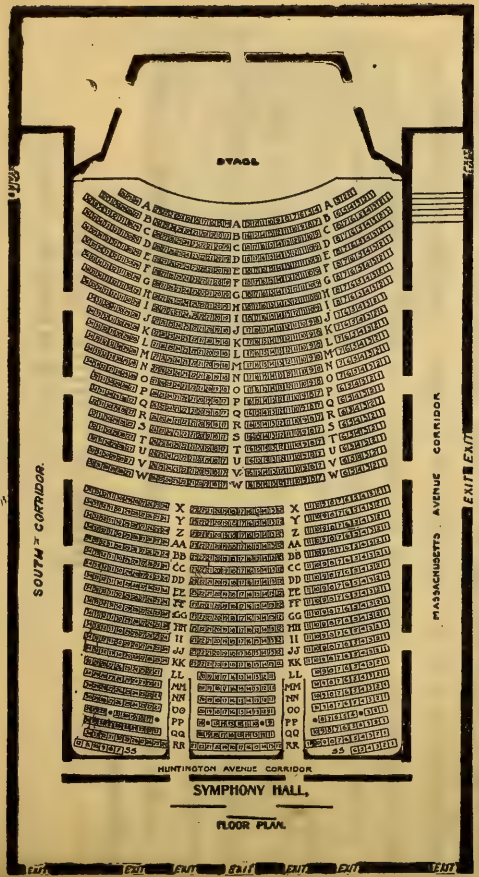
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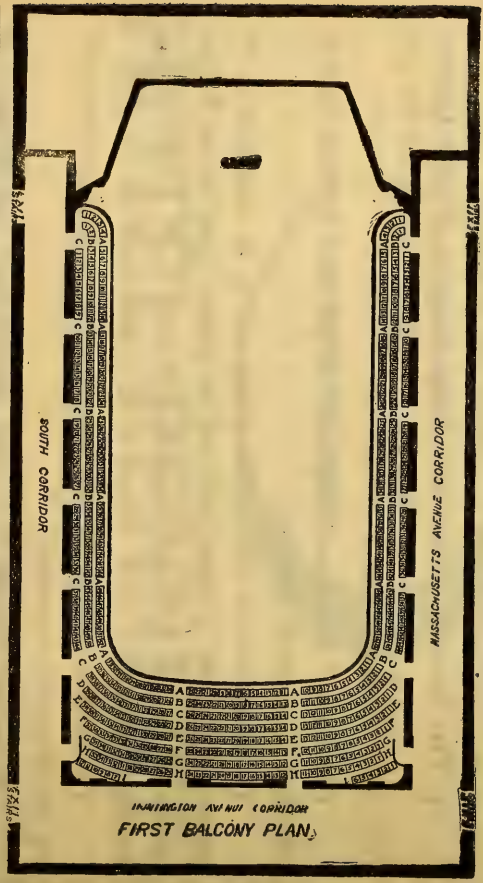
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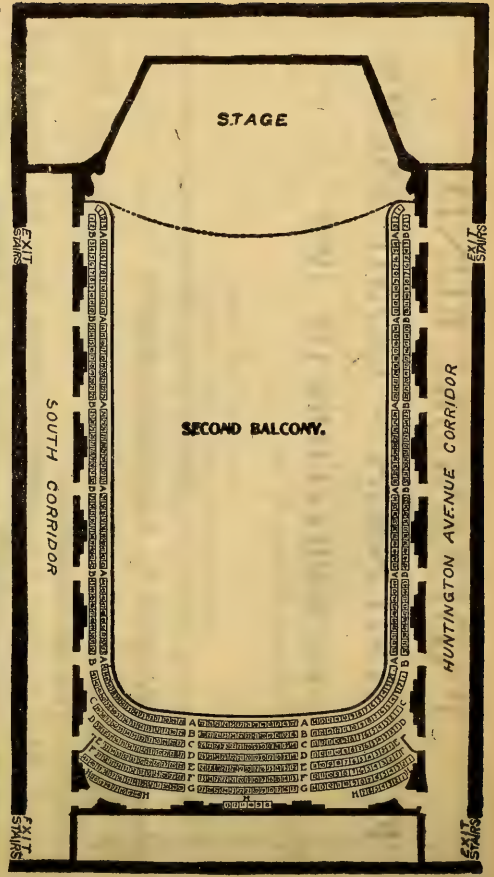
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